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Mobile Beat

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ARTICLES
BY
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PROFILES
OF
PERFORMERS



Mobile Beat
EVENTS EST 1997 MAGAZINE EST 1991

MBLV20
PREVIEW ISSUE

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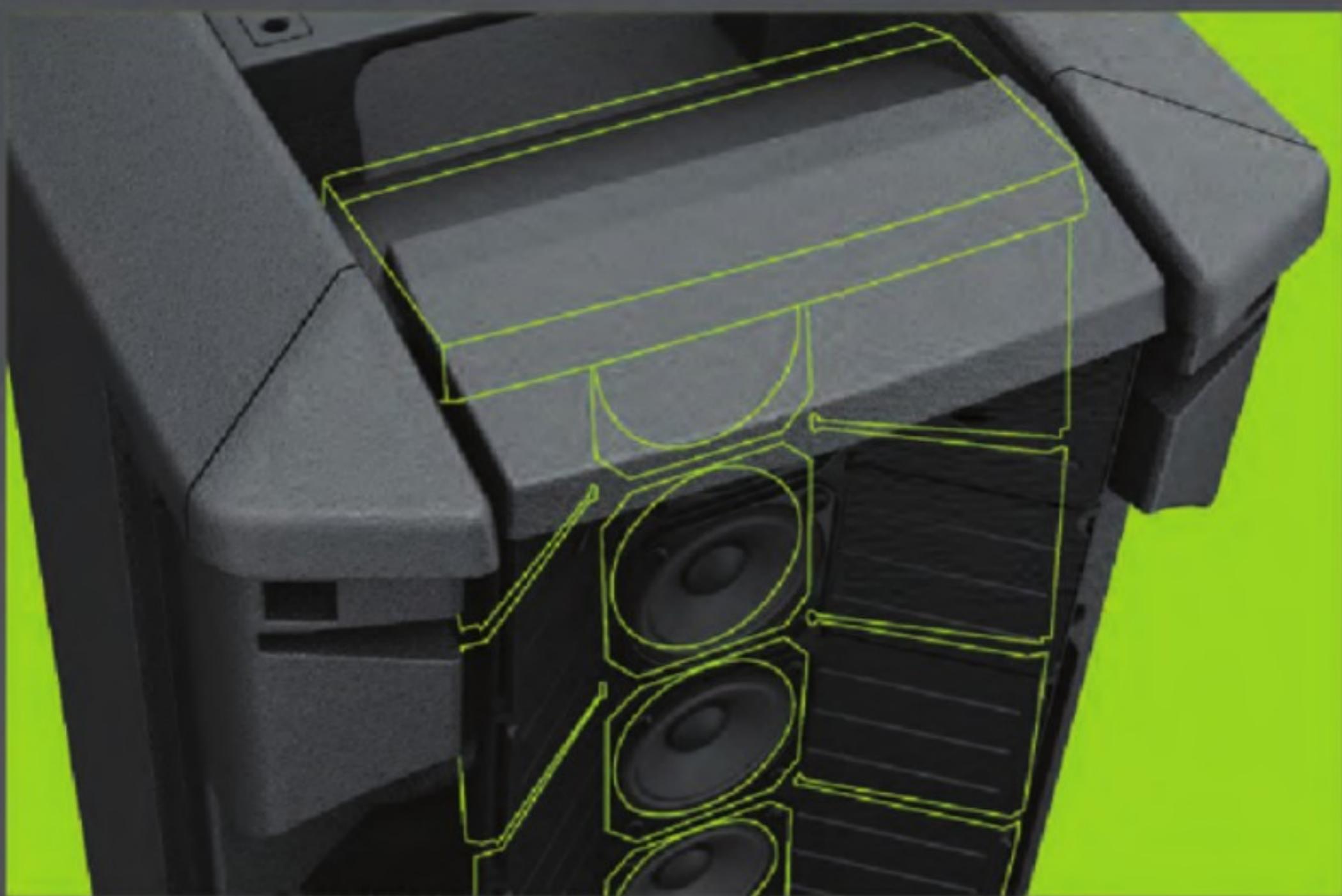
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MBLV20 PREVIEW ISSUE



Cover: The Havana Room, one of the event spaces in MBLV's new home, the Tropicana Las Vegas.

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TRACK ONE

The excitement really is starting to build...The big party planned for MBLV20—the 20th Mobile Beat Las Vegas event, combined with 25 years of Mobile Beat Magazine—is shaping up to be all we here at Mobile Beat envisioned—and even more.

In this special issue, we've packed in a hefty portion of "appetizers" to get you ready for the celebratory "feast" that will take place March 14-17, 2016 at the sparkling Tropicana Las Vegas. The articles by MBLV20 presenters represent only a portion of the sessions that will be on tap at the south end of the Strip, come spring.

Speaking of the tap, this issue features a quick but revealing segment of an interview MB Publisher Ryan Burger conducted with our keynote presenter, the inimitable Jon Taffer of *Bar Rescue* fame. Taffer shares a different side than watchers of the hit TV show are familiar with—no less intense, but here he speaks strongly and positively about how he sees DJs fitting into the entertainment and hospitality picture.

Ryan also chatted with our headlining entertainer, the king of Party Rockin', none other than Redfoo—one half of LMFAO and who continues spreading the Party Rockin' vibe as a solo act. Again, those not already in the know (I'll admit my own ignorance here) might be surprised to hear about just how immersed in the DJ world Redfoo has been, and how it has shaped his hit-making.

Along with the focus on the upcoming main event in Vegas, we've also squeezed in some of our usual gear/tech-oriented material. (I, for one, can't imagine an MB issue ever going out without at least a few articles to satisfy us gearheads.) However, one not-so-usual piece to note is Mike Buonaccorso Jr.'s review of the latest offering from Bose: their F1 Series. First reported on back in the July issue, we finally got our hands on a set of these innovative new units, and it's clear that Bose has once again come at solving DJ sound problems from a totally different direction than other speaker manufacturers.

Also of note in the tech area is Cory Leonardo's new column, where he will share practical ideas that you might be able to use immediately, to improve your gear wrangling.

Look for more MBLV speakers in January...and DO NOT miss the milestone event in March!

~ Dan Walsh, Editor-in-Chief

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MBLV20 HIGHLIGHTS

Sunday

- Welcome to Las Vegas

Monday

- First Timers Session
- Motivation, Management, and Leadership Secret Sauce – Matt Radicelli
- Yes You Can – Joe Bunn
- 5 Things You Can Do to Improve Your DJ Business Starting Tomorrow! – Rob Peters
- Answer, Handle and Prevent Objections – John Beck
- Be the Owner, Not the QB – Jason Weldon
- Electro-Voice Workshop
- Game Show Extravaganza
- Peavey DJ Takeover

Tuesday

- Unpopular Marketing Strategies That Put Money In The Bank – Justin Miller
- From Vine to Wine: 9 Secrets to Growing an Award Winning Business – Matt Martindale
- All You Need Is Sparkle – Sparkle Factor
- 4 + 1 = \$\$\$\$\$ How To Roar In 2016 & Beyond! – Mitch Taylor
- Party Rockin With Redfoo: The Seminar
- Chauvet DJ Workshop
- Demo Rooms Open
- QSC Workshop
- Trivia Punch Workshop
- Exhibit Floor Open
- Tuesday Night Event

Wednesday

- Bubble Parties Workshop
- DJ Trivia Workshop
- This Changes Everything – Bill Hermann
- The Seven Obsessions Of The Successful Mobile DJ – Robert Lindquist
- 50 Ways to Build Your Business – Tom Haibeck
- KEYNOTE: Jon Taffer on Marketing the DJ Experience
- Singo Workshop
- Exhibit Floor Open
- Successful Networking Techniques presented by Bridal Association of America

Thursday

- Talent Or Skill... – Randy Bartlett
- Profit First - How Healthy Is Your Event Business? – Jason Spencer
- If You Teach Them, They Will Book – David Louis
- To Follow Up...Or Not – Jorge Lopez
- Behind the Scenes with the Perfect Host – Jim Cerone
- High Standards, Big Results – Todd Mitchem

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Covering MB

**NOTABLE COVER THAT
“CREATED ITSELF”**

By Bob Lindquist



For the past 25 years, every issue of Mobile Beat has had a theme that sort of ties together the much of the editorial content. Coming up with a theme, and enough editorial content to support it, can be a real challenge. Other times, it just falls in to place. A prime example of an issue that basically “wrote itself” was Mobile Beat #21 (August/September 1994), aka “The Beach Music” issue.

The concept for this issue sprouted from one of my annual trips to Myrtle Beach, SC, where I had become fascinated by the popularity of a musical phenomenon known as “Shagging.”

To this day North Myrtle Beach, SC remains the Shag Capital of the Universe. You’ll find everything you need to know about the music, the dance, and the history of Shagging at shagdance.com.

Central to the Shag culture is the ABSCDJ (The Association of Beach & Shag Club DJs). To be a credible Shag DJ requires an extensive knowledge of the music. A Shag DJ’s playlist will be a mix of genres and include numerous songs and artists that are foreign to most wedding/party DJs (Check out the Top 50 lists at abscdj.com). So, I booked a flight down to North Myrtle Beach for the SOS (Society Of Strangers) Spring Migration to get some first hand information and photos for the forthcoming “Beach Music” issue. With the help of the ABSCDJ, I was able to visit the participating clubs and speak with several of the top Shag DJs.

But what to do for the cover? Obviously, we could have just gone with a shot of some people dancing, or maybe a DJ in a booth. Snoozers. We needed something a bit more interesting and unexpected. Something that married being a DJ with life at the beach—and what’s more recognizable to a DJ than a DJ mixer? As luck would have it, Mobile Beat co-publisher Mike Buonaccorso had an old (but still quite functional) Gemini mixer in his arsenal that he was willing to part with permanently. As this was pre-9/11, I had no problem getting it

through security at the airport.

Now, In my mind, I envisioned the mixer posed organically in the sand, being eyed-by a curious seagull or two while being gently caressed by a shimmering salt water spray—like it had mysteriously and unexplainably washed ashore. How cool. In my planning, however, I had overlooked one small detail: This is the Atlantic Ocean—not some local lake. Oceans can be rather uncooperative and when annoyed will not hesitate to steal your DJ mixer and put up quite a fuss when you try to get it back.

On the beach, I set up the camera and positioned the mixer so that the last vestige of a once great wave would just lightly ripple over it. Unfortunately, by the time I got everything framed and in focus, a larger, more robust wave would roll in out of nowhere and drag the mixer out thirty or forty feet into the chilly water. Each time, I’d wade out, hunt it down, dig it off the bottom and then set it up for another try. This potentially discouraging situation continued for some time, yet with dogged determination I pressed on stubbornly. Having now ruined a perfectly good DJ mixer, I knew I had better at least get the shot I came for. As for the seagulls, there were plenty flying around but they found greater joy in heckling my efforts than helping me get the perfect shot.

Soon, a small but curious crowd began gathering around me, equipped with questions and various suggestions, which I choose to ignore (#1 question: “WTF are you doing?”). When the crowd realized that I wasn’t blowing up anything, they became bored and went about their business of looking for shells and shiny rocks. Finally, the lapping waves quieted to a point where I could get some good shots.

In the end, what I had hoped would be a twenty to thirty minute photo shoot ended up taking most of the morning—and I never was able to find a photogenic seagull willing to just standing in the background.

Hopeful that there was at least one good shot on the five rolls of spent film, I packed up the camera and tripod and headed for the hot tub. On the way, I gave Buonaccorso’s old Gemini mixer a proper burial by placing it atop a collection of beer cans near one of the more popular Shag lounges. I like to think that (after they cleaned out all the salt, sand and seaweed) some wannabe DJ used that mixer to launch a successful DJ career.

Back at the office, I began going through the stack of photos taken days earlier at the beach. At first, it was rather disappointing, but just as I was about conclude that the whole thing had been a photographic failure, one of the images popped out as being close enough to my vision to fit the bill. The one thing lacking (aside from a sea gull) was color. A black mixer against a background of sand was pretty dull, so to bring it life, we added some typical beach colors for the logo, which went on to be the logo we used on our first generation Mobile Beat t-shirts. **MB**





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Jon Taffer: DJs Drive the Experience

By Ryan Burger

Jon Taffer, best known as the “fixer” on the hit Spike TV series *Bar Rescue*, has business acumen that is unrivaled in the bar and restaurant industry—and he’s coming to #MBLV20 as the celebrity keynote. He will be explaining how DJs can tap into the phenomenon of “Experience Marketing.”

(Go to <http://www.mobilebeatlasvegas.com/featuring/taffer-on-marketing-the-dj-experience/> to find out more about Taffer and his presentation.)

I headed out to Taffer Studios in Las Vegas to meet with him. Interviewing someone that is known for his strong TV personality—yelling, throwing people out of their own bars and more—was something I was looking forward to with caution. But we (myself and my videographer) were greeted warmly by his staff, ushered into the studio and ended up having a great conversation. The following are some highlights. (Make sure to check out the video of this interview, which was shot by Jake Klein, www.jakekleinphotography.com and edited by Tom Chaput, www.thomaschaput.com). Overall, the experience was very cool, and as Jake expressed to me after the interview, DJs should be more excited about seeing this presentation than any other given in the last 20 years at any DJ conference!

Jon Taffer: “I actually went to college for political science and started tending bar in college. I was a musician when I first started, and I started managing music clubs. Relating to DJs, I learned when I was managing music clubs that you could take 10 songs, change the order of those songs and affect a totally different experience...So really, music is what got me into the bar business.

M B: Where do live DJs fit in with some of your rescues? There are automated systems that work for a lot of them during the week and during non-prime days, but where does the live DJ fit into the mix?

J T: Well, the system that I tend to use is called an Orange Door system. And you’re exactly right: We use it for non-DJ hours...It’ll affect beats-per-minute curves. It’ll manage music type for you. But it doesn’t replace a DJ. When you get into late night and you get into a DJ, even happy



Taffer on the DJ’s goal: “...our product is not the music; our product is the reaction. The music is purely the vehicle.”

hour environments, I always suggest you bring in the DJ for that human interaction. But then the system is switched to manual and it just turns

into a digital DJ system. Human interaction is everything and the DJ is the centerpiece of everything.

I don't know if you knew this, I own

the only patent that was ever issued by the federal government for music management to achieve a desired ambience in a hospitality property. Years ago I took over 80,000 songs put them in a database, categorized them by key, music type, instrumentation, and beats per minute. Then I put together a grid system. We would actually mix by key. We'd mix some BPM curves. We would mix with every third song being a female vocalist. Every fourth song had a different musical format to it, guitar distortion, a thump, whatever it may be, and we created the weave in many different music programs in those days. And it is my music knowledge that makes me good at this, there's no question about it. The fact of the matter is no

they're not on the dancefloor. A great DJ knows how to make a left turn, empty the floor, refill it with another group, hit the cash registers, move

comes to mind from the book that would be a big point for DJs to get out of it?



one goes to a bar that has uncool music. The issue is what's cool in music is different to us all."

M B: So how can the DJs reach into this bar market to get more gigs and work with bar owners?

J T: To me, drop off a mix tape tells me that you're about music but you're not about money. I would go into the owner and I would say something totally different. I would tell the owner, "People don't spend money when they're on the dance floor; they spend money when

back to another format. I am the master at making your cash register ring. I'll have every foot in the room tapping not just the dance floor. I'll have every head moving, not just the dance floor. I'll make the left turns necessary to pump the registers. The fact of the matter is, my music is supposed to make you money; I know how to make you money."

M B: Your book, *Raise The Bar*, is a real-life business book, unlike some of the others out there that are written by college professors... Is there anything in particular that

J T: You don't play music, you play reactions. You achieve it through music. Understand that. No DJ plays music. The only thing you do is play reactions. You achieve it through music. Achieve the high, the low, or the interaction, or the first kiss—the nostalgic first kiss...If the music doesn't create a reaction, it sucks. So our product is not the music; our product is the reaction. The music is purely the vehicle.

In a bar business, our job is to drive top line. You have a lousy DJ? You've got to sell dollar beers. You're not going to make money selling dollar beers. I have the best DJ in town? I've got the best party in town. I don't have to discount my beer. A great DJ can triple revenue. Not because his presence makes 300 percent more people come, which can happen. Great music is a great party, the reactions that we were talking about. When those reactions are solid, I don't have to discount anything. So I have a choice. I can pay you \$500, \$600, \$700, \$800 more, \$1,000 more, and pick up \$4,000 in sales, or I'll get some cheap guy in here for \$200 and then I lose \$3,000 in sales.

Check out the rest of this interview online at MobileBeat.com or the full video at MobileBeatLasVegas.Com. And don't miss your chance to learn directly from Jon Taffer at #MBLV20—"experience" his seminar on Experience Marketing for DJs on Wednesday of the event. **MB**

Redfoo: Party Rockin' Royalty

**APPEARING AT MBLV20:
THE DJ BEHIND THE
WORLD-WIDE PARTY
MUSIC SENSATION**

By Ryan Burger



In case you haven't heard already, Mobile Beat has booked the biggest act to ever perform at a DJ Conference. While many top artists have performed at the various conferences before they made it big, and many have performed years after their big songs have hit the charts like Vanilla Ice, Cupid and the Village People, but never before has a national DJ event like #MBLV20 brought in someone on the level of Redfoo, who was one half of the superstar duo LMFAO.

Partnering with his nephew SkyBlu, he clicked with the party vibe that mobile DJs have always been working to achieve, and gave it a name: "Party Rockin." This interview was conducted several weeks before Redfoo was confirmed as the headliner for #MBLV20 and covers a lot of ground. Here we present some highlights; check out the rest online and at MobileBeatLasVegas.Com for the video version.

M B: Any DJ knows the basics of how you were brought into the music industry, being the son of Barry Gordy, Jr., founder of Motown. Can you tell us a little bit more about LMFAO and the whole party rock vibe and how that came out of your connection with the industry?

Redfoo : With LMFAO we basically just started the stuff ourselves. I was living in an apartment and I was making music, just producing my stuff. I was hanging with my nephew and we were making some songs together and we were just like experimenting. We just started the stuff ourselves through wanting to make some new music. We wanted to make something a little different. My father didn't even really know what we were doing. It was something that we were doing and then finally he found out what we were doing because we invited him to a show. We had about a 10-person following. He came to, like, our first show and he's been a fan ever since. But then he would come and wear the glasses. That was really his only involvement, just as a fan.

M B: As you have transitioned into the solo career, has the music changed that much? Or your inspiration? You seem to be carrying on driving the party rock vibe but are you doing a differently now?

Redfoo : "Yeah. I think it's tough, like when you're in a group, especially when you're family. Me and Sky are very—we're very alpha males. I think that as he was younger it was easier for him to follow his bigger uncle. I think that when he got older he started to want to make his own decisions and things like that. Which is fine, but it's tougher to be in a group that way because we're both pulling...So we just decided that it would be probably best to just both do our own thing."

M B: Looking at the "Party Rockin'" vibe started by LMFAO and continued as Redfoo has gone solo, there seems to be a con-

nection with what we call the "interactive MC/DJ"...

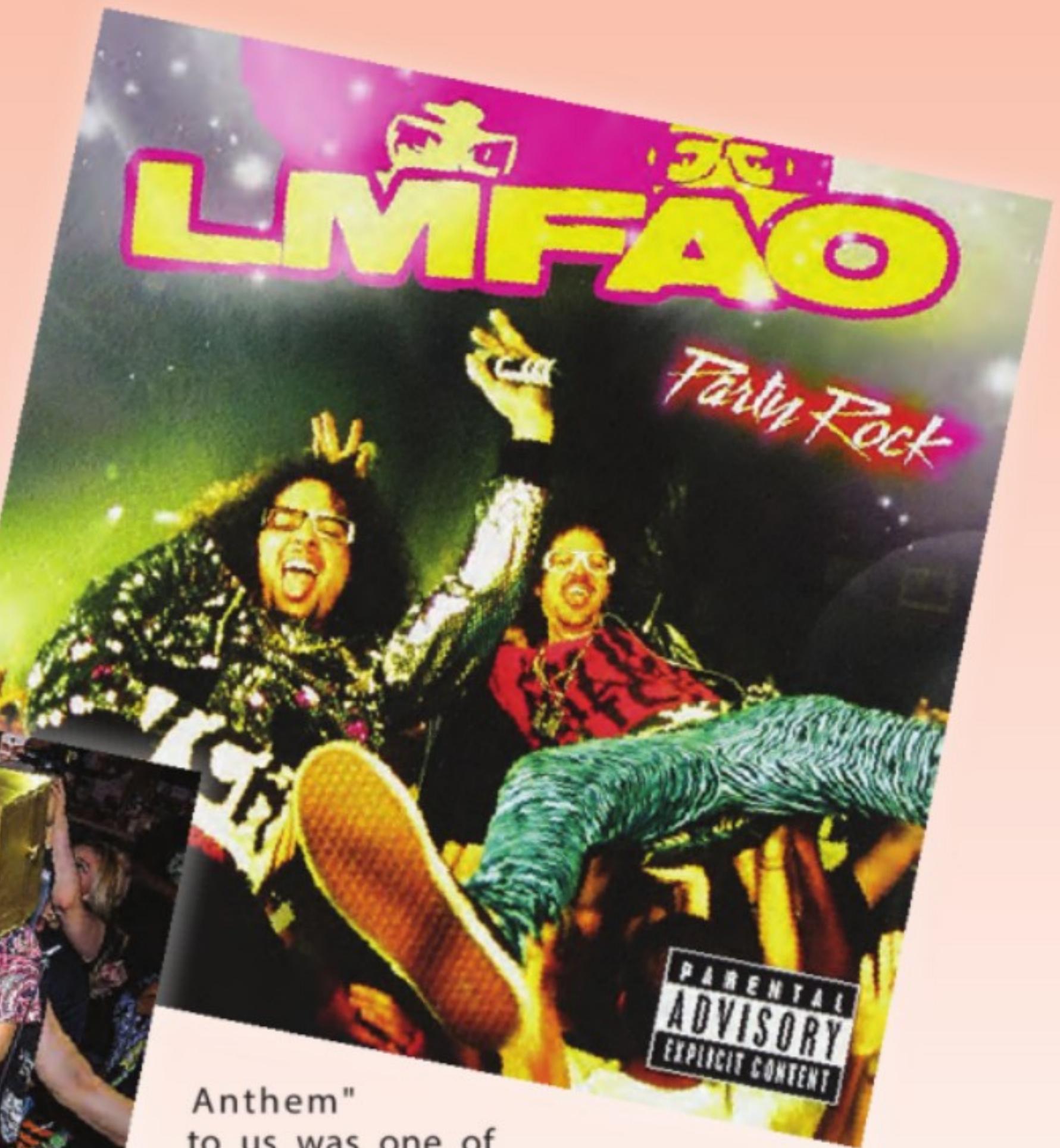
Redfoo : "Actually DJing is what kind of started the whole thing. At first, as a kid, I've always had a turntable. Even before the Technics 1200s, there were these real old school ones. I've grown up with vinyl, always fascinated with DJs—DJ Jazzy Jeff, Run DMC, Jam Master Jay. I've been always infatuated with the turntable and scratching, dropping beats, making beats. I've always been doing that, but I really took it seriously when I handed some of my music out to some DJs and



they weren't quick to play the stuff.

And I said "You know what, I'm just going to become a DJ and play my own stuff." And this was before LMFAO. I started DJing parties and that's what gave me the knowledge of where things would go. Because I was DJing clubs in Hollywood and I could see the taste of people, I could see what demographics liked certain stuff. I had a love for the '80s and disco and those types of beats. I said, okay, I want to make a DJ album, like an album for DJs. It's not for the radio; I want to make things that you could play in the club. I want to make songs that you could play in a club so the whole thing comes from a DJ perspective.

I think branding and lifestyle is a big part of my musical expression. I wanted to always be the life of the party, and play records whether they were my own or somebody else's that were like the best party records. Music is always evolving and changing, when we got into it the "build and drop" had just kind of started...That was one way that you could get all the people to hear a song for the first time, they've never heard the song before, but they knew that it was building up and they knew that it was going to drop. So everybody can be on the same page. I was very infatuated with that, and I wanted to bring that to the radio and to the mainstream. So that was kind of like "Party Rock



"Anthem" to us was one of the first songs that made it to mainstream that had kind of this build and then this drop.

M B: Your DJ style, from everything I have seen on music videos and promo videos for your appearances at various locations in Las Vegas, LA and other places, involves an amazing sensory overload...What gear do you use to achieve that? Obviously you're not one of those celebrity DJs who barely knows their way around the gear...

Redfoo : Well, for a long time I had developed some software called Beat Rock on the iPad. You could use it on the iPhone. I first started with basically Serato, then I made this app called Beat Rock and I started DJing with that probably for like the last three to four years. And that's like a two-channel thing on an iPad and it has a fader. You can import songs from your iTunes library, and everything is on a grid. It kind of warps the songs for you, kind of like an Ableton would. Then you just launch deck A and deck B and you just crossfade back and forth. And since then, I said okay, I've been doing that for a while, let me get on the CDJs. Because I want to be able to...go anywhere where they have CDJs. That was a daunting idea for me because there's no computer, there's no screen. Actually, now I love it. So now I use the CDJs primarily and I Beat Rock a little bit like at the house. And the Beat Rock has a mixing community so people upload their mixes. So if you just want to throw a house party and just play some mixes, then we always use the Beat Rock community for that. But this is incredible because I've gone, it doesn't matter if you have Serato or whatever, most people are using the CDJs now."

To hear more about Redfoo and LMFAO check out the online versions of this interview. And even better, don't miss your chance to see him perform and possibly get to talk to him at #MBLV20. Go to www.mobilebeatlasvegas.com to sign up today! **MB**

Failure to Communicate

By Jim Cerone

Ever finish a party and then beat yourself up driving home? How come it never really took off? You got some people out of their seats, but not everyone. What's missing?

Connection.

To quote Strother Martin's character in the movie *Cool Hand Luke*: "What we got here is...failure to communicate."

Here is what I used to do as a DJ:

1. Set up
2. Sit behind my table until dancing started
3. Try to guess what would make people dance

Sound familiar? As the DJ, I thought my job was just to make people dance. Wrong, wrong, wrong. That's when the Perfect Host concept was born.

Our events are SO much more than dancing. In fact, at some of my weddings dancing ends up being the shortest part of the night! We have to use cocktail and dinner time to CONNECT with the guests. I call this the Preamble (#4 in the Perfect Host Top 10 list). During my seminar, you'll learn why the Preamble is vital to creating a connection with every guest.

By the way, I urge you to do this off the microphone. Really think of yourself as the host of every party. If you were having people over to your house, how would you treat them? What would you do? What would you say?

If the party was at your house, you would know in advance who was going to be there, right? You'd prepare based on the guest list. Here are a few questions I ask all of my brides and grooms in advance (part of Show Prep, #1 on the Perfect Host Top 10 list):

- Tell me about your parents (this is a

cautious way of asking if there are any divorces)

- How many brothers and sisters do you have?
- Have your families met one another?
- How many in your wedding party?
- How do you know them? Grade school? High school? College? Work?
- Do they all know each other?
- How many guests will be attending?
- Where are your guests coming from? Is there a large group from one area?
- What percentage of the guests will be your age? What percentage will be your parent's age?

Keep in mind; I never used to ask any of these questions. I also never used to make a complete connection. What changed? I began to think of every party as my own. Truly taking ownership—taking responsibility for the success of the entire party (not just the dance floor) makes all the difference.

Do you get frustrated when guests won't quiet down for your opening announcement? Here is why that happens—at that moment the guests have no idea who you are. It's easy to be rude to a stranger. However, people will almost always show respect to someone they "know." Acting as the Perfect Host from the minute guests walk in (during the all-important Preamble) allows you to become a friend. Later when you take the microphone, everyone will stop talking. It's like magic. And it's all about the connection you create by being the Perfect Host instead of just the DJ.

Find out more and see behind the scenes video of the Perfect Host concept in action at MBLV20. I look forward to shaking your hand! **MB**



PRESENTATION: Behind the Scenes with the Perfect Host

What does a Perfect Host look like in action? How do you actually put the Perfect Host Top 10 list to use during an event? Just how many bottles of anti-bacterial gel does Jim Cerone carry around? Find out at MBLV20 when Jim presents "Behind the Scenes with the Perfect Host."

The Perfect Host concept gives you the tools you need to create better events where every single person feels included. Want your crowds to participate instead of just being spectators? You'll see video of how this really works.

Feeling the pinch of having to pay for another bridal show to get more leads? Wouldn't it be great if word of mouth got you more business than you could handle? Find out how to be the Perfect Host from Jim Cerone.

For more on Jim Cerone: www.mobilebeatlasvegas.com/featuring/jim-cerone/



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Get Ready to ROAR

By Mitch Taylor

What was your day of change? What was the catalyst that caused you to do what you are doing RIGHT NOW?

For me that date was September 15th of 2007, the day that I decided that I was taking my company Taylored Weddings full-time. My former employer seriously disagreed with me on how to best help a client...I don't know about you, but personally I can't work for someone that doesn't trust me.

What motivates you? What causes you to say that you WANT something vs. "Yeah...I need to do that." People take action on what they want, not what they need. What do you want most out of your business? Your income is determined by your client's outcome. Want to increase your income? Increase the impact you have on the outcome of your client's event. How do you do that? Let me introduce you to a simple little concept called ROAR. Risk. Opportunity. Action. Reward.

I discovered this concept in a private training session with America's #1 best-selling sales author, Jeffrey Gitomer. Myself and three other Gitomer-Certified Advisors were being coached on our message when the concept came to me. In everything we do in life we take a *risk*. We assess a situation's risk level and make a decision on whether or not

we want to move forward with the *opportunity* at hand. By moving forward, we take *action* to seize the opportunity that sits in front of us; and before you know it, we are reaping a *reward* (or rewards) for that action.

Let's look at how to ROAR worked in a sales situation that came into our Taylored Weddings Facebook message inbox back in March of 2015. Holly wrote "Good morning! I was hoping you could send me information on your wedding prices/packages when you get a chance? Thank you!"

The RISK was turning her off by not responding in a timely or friendly enough manner. The OPPORTUNITY was to gain another client and future referrals. The ACTION was the fast, friendly response. The REWARD would be continuing the conversation. Our immediate response: "Hi Holly! Thanks for reaching out. We customize all of our offerings to match your needs after chatting with you.

When is good for us to get together to talk more? Looking forward to hearing from you soon. At Your Service, Mitch Taylor, Taylored Weddings, 906-786-6967."

Her response: "Right now I am just looking for a DJ. :-) I live in Iron Mountain but am looking to get a quote on music. My wedding isn't until June of 2016."

RISK: Getting upset because she's "just looking," wants a "quote on music" and her wedding "isn't until June of 2016"

OPPORTUNITY: You can continue the conversation and still get the appointment if you give her what she wants. She's now asked for pricing twice. ACTION: Respond respectfully but let her know where you are at in the booking process. REWARD: Continue the conversation.

Our response: "Hi Holly! We are currently booking receptions into September of 2016. Do you want music or a fun, memorable reception? We have options starting at \$1,200 and going up from there. Would you like to know more about what you get for your money?"

Her response: "Thank you for getting back to me! My reception will be at the Community Center in Felch. I definitely want updated music, a lot of my friends like to dance to club music at the Vera Bar...but I also don't want it to be trashy...do you know what I mean? Yes I would like to hear more!"

RISK: All right! We conquered the risk of getting upset or upsetting her with pricing and continued the conversation.

OPPORTUNITY: We moved her off of price and got her to open up more about her day and what she's looking for

ACTION: Our respond was to address her concerns and show her our expertise: "Hi Holly! We can definitely provide that music style with beat mixing and other ideas to personalize your event for you. Hiring a true Master of Ceremonies vs. a bar DJ will ensure your wedding is not trashy. I would certainly encourage you to meet whomever you are handing a live microphone to in front of all of your friends and family. When is good for us to meet?"

REWARD: We got the meeting. Her response: "Yes—good idea. It's best for me to meet between March 9th and March 15th. Do any of those days work for you?"

By using the ROAR concept we were able to turn a complete price shopper (RISK) into someone who set up a meeting with us (OPPORTUNITY) and we got to see how we could help her (ACTION) with ideas for her event and set stage for getting the sale (REWARD). **MB**



PRESENTATION:

4 + 1 = \$\$\$\$ How To ROAR In 2016 & Beyond!

In everything you've accomplished in life you've had to take a risk along the way somewhere...probably several times. How did you assess that risk? Were you scared to take it? What made you do it (or not)? What was the opportunity born from that risk that you saw? What action steps did you take to seize that opportunity? Finally, what rewards did you reap as a result of

you assessing the risk, seeing the opportunity in front of you and taking action on it? **Risk. Opportunity. Action. Reward.** This is THE formula that has helped Gitomer-Certified Advisor Mitch Taylor achieve massive success in business and in life. At MBLV20 you'll learn how to apply this process to build your own success as well! In this ground-breaking seminar, Mitch dives into the ROAR concept in three out of the six facets of your business: sales, marketing and performance.

For more on Mitch Taylor: www.mobilebeatlasvegas.com/featuring/mitch-taylor/

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The Value of Music

PUTTING YOUR MUSIC TO USE WHEN THEY DON'T WANT TO DANCE

By Rob Peters

Every trivia player turning up to your venue enjoys a bit of variety in the event, whether it's a range of rounds, picture questions, or the fun music round. Including a great music round in your trivia event can add to the crowd's enjoyment and make your customers have even more fun. However, it is easy to get the execution of this wrong—you need to ensure that you are going about the music trivia round in the correct way.

Before you even begin to put together an audio quiz round you need to remember one key fact as a trivia host: It's not about you. It's not a chance to show off your music collection, highlight your tastes or play the music YOU like. That will only result in customers feeling disengaged and unsatisfied. Many trivia hosts simply use their own favorites to play audio tracks and it often results in bad rounds.

TASTY MUSICAL MIXTURE

Two things are needed. First you need to mix it up. Avoid sticking to one era and one genre, otherwise your audience could get bored.

Avoid themed rounds. There is nothing worse for a 22-year-old guest than finding out that the quiz theme for that week is "Big Bands of the Roaring 20s." But you also need to consider your audience. Although you do need to balance things, if week after week your audience is the over-60 crowd, then reflect that in the music round. They may not know current number one hits but ask them about hits from when they were teenagers and they will perk up and show interest in the round.

WIRELESS CHEATING PROTECTION

There are apps out there, like Sound Hound, that can "hear" a song and then display the song title and artist on a smartphone. (It's very easy to identify cheaters, especially if you see them looking down into their laps too often!) This presents a problem when trying to do a legitimate game of music trivia. The easiest way to overcome this potential cheating issue is by adding wireless buzzers to your game. How it works is simple. You play a song and the first one to buzz in and answer correctly gets the points. How does this help protect against cheaters? No matter how

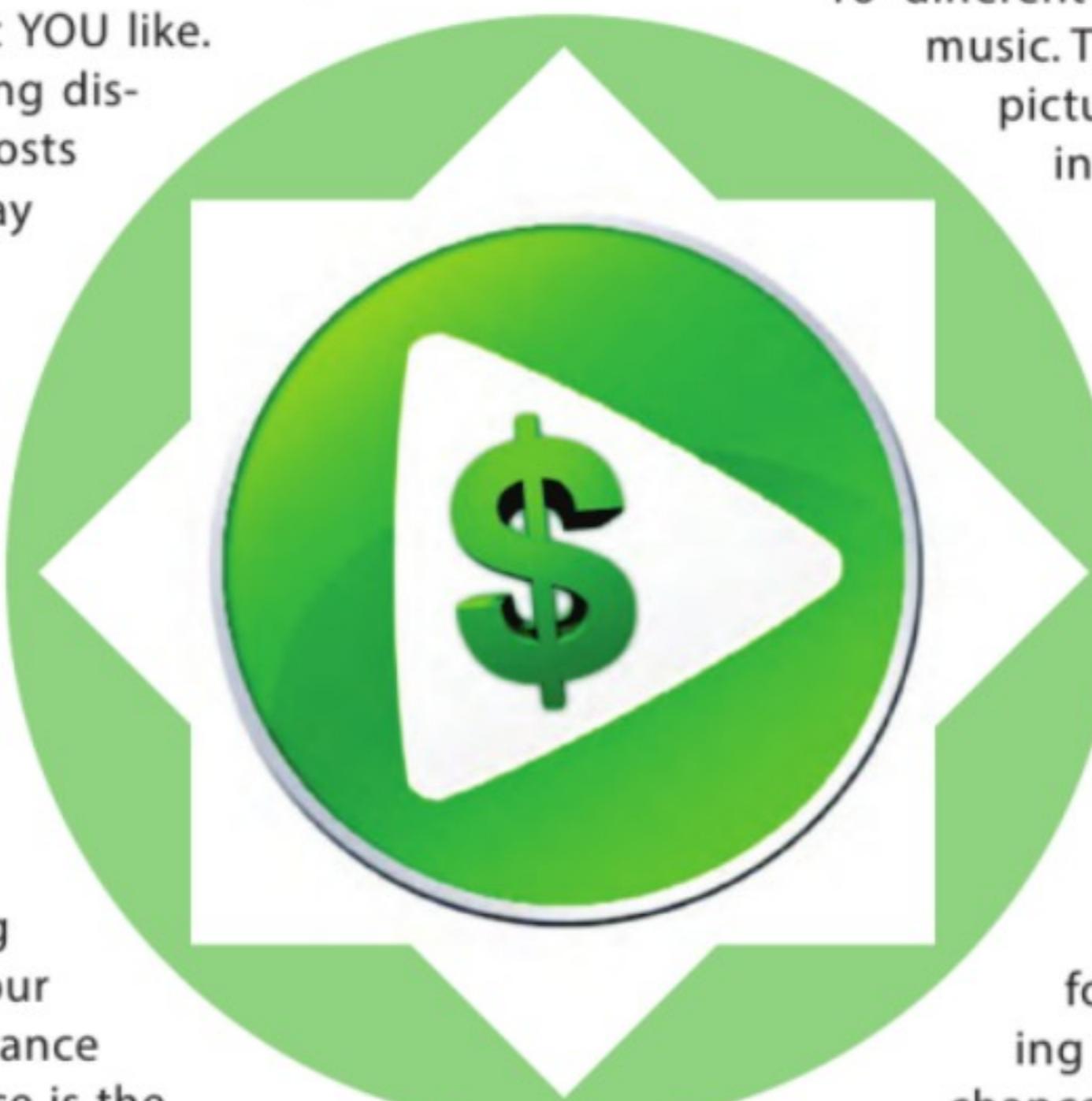
good the app is, it will never be fast enough to give a cheating player the artist and title in time to buzz in.

BINGO!

Recently, more and more entertainers have been trying the music bingo format. The advantage of a good music bingo event is that it combines two favorite games into one super game, "Name That Tune" and bingo. It is a great way to have players of all ages participate in a music trivia type format. How it generally works is that a song plays and players have to identify the it, as in Name That Tune. Then the player locates and marks the song on their bingo card. When the first player has five in a row, he or she is the winner. DigiGames makes a great music bingo tool with

16 different formats, which allows more than just music. They have even incorporated video bingo, picture bingo, trivia bingo and much more, into their software tool.

AVOID OBSCURITIES



You should use tracks and artists that people know well. If you hear a piece of music and are told the answer and STILL have no idea, well, that's bad trivia. Stick to mainstream artists that people know, songs that have been hits, and songs that people may have heard often on radio and TV. Don't choose obscure album tracks and hidden B sides. It's not a game for music experts; it's a game for everyone. You are better off presenting a nice mixed round that gives people a chance at points, rather than an obscure collection of tracks from your own personal top 10.

I have used two good methods in trivia nights in the past to add spice to my music round. The first was a decades round so at least the player could guess from music from that era if they didn't know the details. A round of ten tracks with songs from the 60s, 70s, 80s, 90s and 00s gives everyone a chance.

Another idea is to have two rounds with ten tracks post-1980 and ten questions pre-1980. Teams can play both. This will keep people engaged and interested and give everyone a chance, no matter their age.

All in all, I think the value of music trivia is underrated. Get it right and people will be clamoring to get back to your trivia night. That's how you can give your music double duty that will bring in more midweek money and increase your bottom line. **MB**



For over 25 years, Rob Peters has been entertaining audiences of all ages, at weddings, corporate events, kids' parties and more. Rob started DJing in 1987 and went full time in 1998. He began doing kids' events in 2006, and now performs for over 100 weekday parties each summer. He is the co-owner of Rob Peters Entertainment in Braintree, MA, and runs Bubble Parties, a business program that helps DJs increase their youth event revenue. He is also a seminar presenter and author of *The Business Of Mobile DJing* from ProDJ Publishing.

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3 Keys to Being a Real Owner

By Jason Weldon

There are three main concepts that every multi-op owner needs to have a very good grasp of, in order to kickstart or continue the growth of their company: Goals, time and money. Each of these concepts, in this order, is what has allowed me to take my company from doing events by myself to having a company with over 50 employees generating \$2.5 million per year in revenue. Concentrating on these topics and showing you examples of what they mean will be the driving force behind my seminar.

Goals always come first. You need to figure out what you want before you can make any other moves. You do not want to worry about what other people are doing. You do not want to worry about what your friends are doing. You do not want to worry about what you think your competition is doing. Your decisions are your decisions for a reason, and they will be what shapes your company. The more granular you can make your goals, the more focused you can be. As the leader, you have to have the vision of where you want to go and how to get there. And this all starts with you. Why are you doing this? What do you see yourself doing in a few years? What kind of company do you want to run? This seminar will touch on these and many other questions you need to yourself, as well as the practical solutions I devised to help me get where I wanted to be.

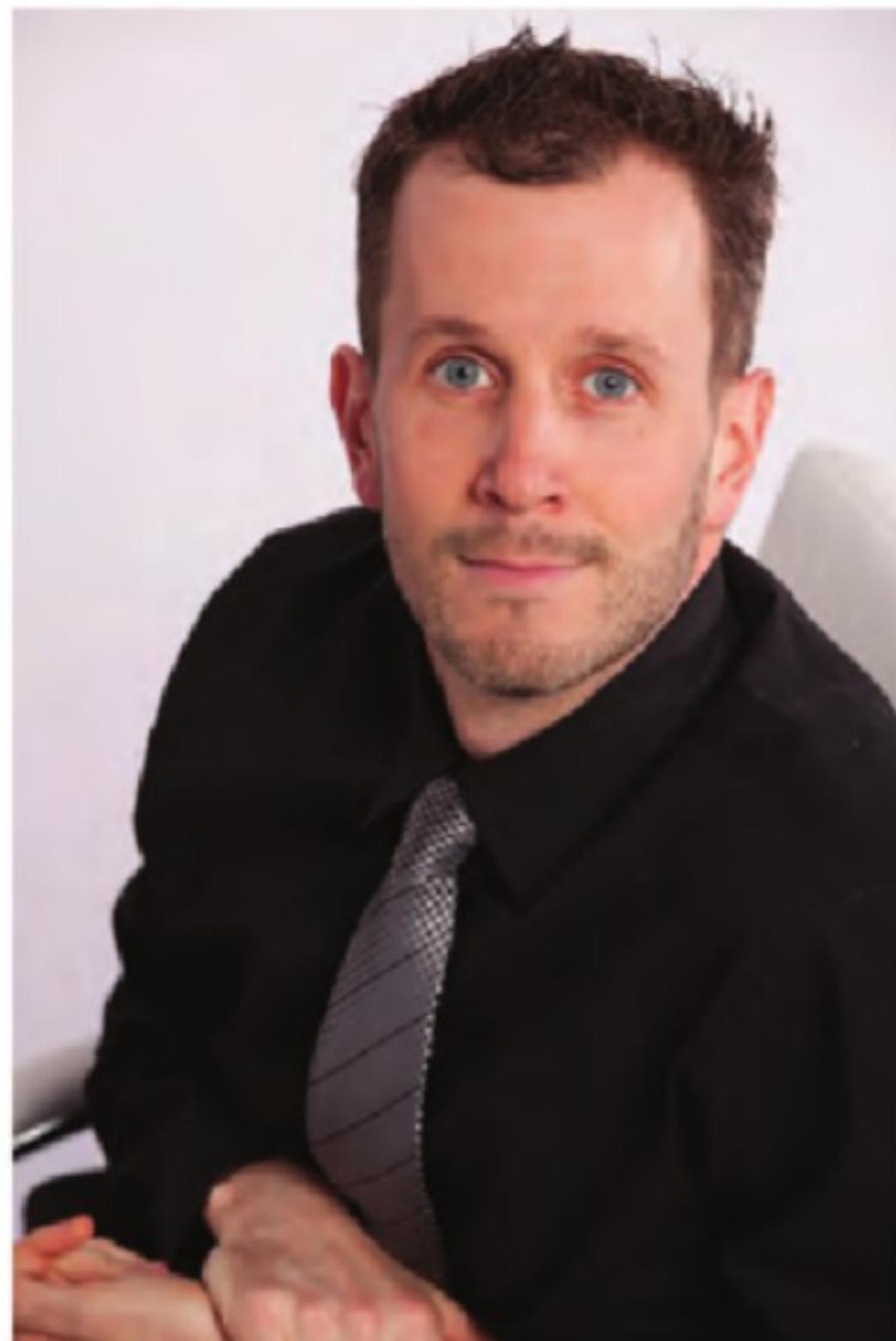
Once you have the goals, you need to manage your time properly. Managing time comes down to delegating. You can't do it all. You are not the best at everything. Somebody can do it

better and faster than you. You need to find them, hire them and let them work. Your time needs to be spent doing what you like to do and what you are good at—not trying to do it all yourself and being cheap. You are also on the path to becoming a business owner. Which means, you are actually allowed to have time to do things that are not all about your business. Do you really want to be doing what you are doing right now in 10 years? I wanted to be able to do what I wanted because I chose to, not because I had to. Think about that. This seminar will help you come up with ways to properly delegate and work through the pitfalls that many business owners face when trying to find more time.

Money comes last. You need to get funding. This is a business not a hobby, after all. You can't be waiting around to use cash flow to grow your business or you will never go anywhere. Just like you

borrow money to get a car, go to college or buy a house, you need money for your business. You are your best bet. Investing in yourself is the best move you can make, however I find so many business owners so scared to borrow money. If I were to give you \$100,000 right now and you wouldn't have to pay it back, what would you do? Well that's easy actually, your goals from above would tell you what do to, but think about that statement for a minute. A lot of wedding business owners don't think that they can get \$100,000 or anything for that matter. You can. Maybe not \$100,000, but you can get money to help you on your way to your goals. I will show you some ways to actually attract the money.

My seminar will touch on quite a few other topics, but the overlying concept will really be driving home the fact that you can't be the quarterback and the owner at the same time. Being the owner requires a different set of skills. And those skills are very teachable. My aim is to help you get a better grasp of those concepts. **MB**



PRESENTATION: Be the Owner, Not the QB

We all started in this business because we loved to make people dance. And then we found out that we could actually make some money doing it. Maybe you reached a pinnacle with some solid jocks working under you, but your name is still synonymous with your company. You have worked hard to make it that way. You successfully became the QB of the team!

Then something happens. You get older. You start to want some weekends off. You begin to realize that you might not

want to "be" the business any more. Now you are thinking that maybe you want to hire a good QB instead of being the great QB. You now have started to think like an owner. This seminar is aimed at helping you take the next step in your business cycle. I want to show you how I managed to successfully set up my company to work autonomously. We will review things like: Organizational structure and why it is so important; who, what, when, where, why and how of the business that needs to be established from day one; key questions to ask yourself; marketing plans, the life blood of your business; and the crucial element of employee structure.

For more on Jason Weldon: www.mobilebeatlasvegas.com/featuring/jason-weldon/

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The 7 Obsessions of the Successful Mobile DJ

By Robert Lindquist

Having been a DJ and having had the best seat in the house to observe successful DJs for nearly fifty years (OMG!), have given me a perspective on this profession that is quite unique.

Over the years, I have met many phenomenal entertainers who were among the first who figured out how to turn being a DJ, or operating a multi-system DJ service into a realistic way to make a living. What I have learned is that successful DJs are totally obsessed with this business. It is what they live for. What are their obsessions? There are seven.

PREVIEW: THE FOURTH OBSESSION

The fourth obsession is professionalism, and there's a lot more to this than most DJs think. This is really where the entry-level jerks can't hold a candle to the true pros. Hey, we're all out there every week. We talk to event managers and other vendors. We know there are DJs in our areas who show up late or not at all, in a ripped up t-shirt, with inferior gear that they don't know how to operate, no mic technique, unable to string five words together without eating their feet. And these are the a--holes that you say are taking away your business? I don't get it: RAISE THE BAR, DAMN IT!

I happened to be walking through

a department store last spring and there were a couple of DJs set up in footwear—I have no idea why. But these two were prime examples of what gives this pro-



fession a bad reputation. Their setup was sloppy, with food wrappers and pop cans all over the table, nothing in road cases, and their sound was crap. I will say their music mix was good and the guy doing the announcing was better than many DJs I've heard. Now, if they would just get their act together and start to see themselves as the client sees them, they may have a future—but for now, they're just a few more wannabes bringing down the profession.

What's even worse are bottom-feeder multi-system operators who were never

properly trained themselves—and now they are sending out DJs who do an even worse job than they do. Every market has at least one of these low-cost DJ services, and all they do is make things worse for the rest of us. They hire guys right off the street, they don't train them, then they send them out with crap gear and wonder why their voice mail is full of complaints on Monday morning. If you're running a multi-system DJ service you should at least have a library of training materials available for the people you hire. If you want more jobs and fewer complaints, train your people!

If you have one of these services in your area, check out their comments on Wedding Wire, and when a prospective client tries to compare you with them, simple reply, "Have you seen the number of complaints they have received on Wedding Wire?" I would never suggest that you blatantly say negative things about a competitor, but the internet is both our friend and our foe. We know that many of the comments on Wedding Wire and other sites are unfounded, but if you have a competitor with a below-average rating, mention it to your prospective clients. You'll be doing them a favor and you'll be helping to RAISE THE BAR.

When someone pays you for your services, that makes you a professional, technically speaking, but this is why websites like Angie's List have become so dominant. If you are calling yourself a professional, it should be because that's how your clients perceive you, and not because it looks good on a business card. If you are just doing this as a hobby and aren't really serious about making a career of it, then please don't call yourself a professional, as it reflects badly on those who are doing this as their livelihood. MB

PRESENTATION: The 7 Obsessions of the Successful Mobile DJ

Bob Lindquist is pissed. He's tired of hearing DJs complain about how hard it is to compete, when virtually anyone with a laptop and a couple of powered speakers can be a DJ. "It's true," he says, "that the cost of entry is the lowest it's ever been. But all that means is that there are more low-cost entry-level DJs. These are not serious competitors. All they are doing is mucking things up. Serious DJs who are in this for the long haul need to raise the bar."

To that end, he's coming back to the 20th Anniversary Mobile

Beat show to challenge any DJ who calls themselves a professional to recognize their own self worth and to start changing the totally false perception that "anyone can be a DJ."

The "seven obsessions" he'll discuss come not from his own experiences but from working with, and observing, some very successful DJs for over 25 years. "Being a DJ and being around so many other very successful DJs has given me a unique perspective on what it takes to grow a DJ operation into a profitable enterprise—and I am looking forward to setting the record straight for those who think that getting to the top in this profession is a cakewalk."

For more on Bob Lindquist: www.mobilebeatlasvegas.com/featuring/robert-lindquist/

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DJ Ponfetti



Michele Ponseti, aka DJ PonFetti, is new to the industry and has made a great connection with Peavey, performing at her first DJ industry event in Atlantic City last August.

She got into the DJ industry as a hip-hop DJ less than three years ago, while living in Lynchburg, Virginia. For years before that, she was immersed in the scene, and even had opportunities to mess with the decks during off-hours.

Coincidentally, she purchased her first piece of hardware, a Traktor S4 that she still works with, from Keith Shocklee of Public Enemy, who was featured in the November issue of Mobile Beat. Keith got her that gig at DJ Expo. We are also looking forward to her appearing at MBLV20 (March 14-17, 2016).

To get a feel for DJ PonFetti's style, we asked her what she would play for an audience of 20-somethings at an average festival event, plus why she would choose the set and how she would mix the tracks together.

"It totally depends what type of festival it is," she answered. "I started off as a hip-hop DJ, but I've done plenty of EDM events as well. The biggest festival I did was Drink The District's Hampton Roads Beer Festival in Norfolk, and I was playing a combination of old school hip-hop and Top 40/hip-hop you'd see on the Billboard 100."

For an example set, I could stay in the 90-100 BPM range for a while. I'll sometimes start off with songs that aren't as high-energy, like maybe some Omarion or Chris Brown, and then go into some old school like "If I Ruled the World," "Can't Nobody Hold Me Down," "Still Not a Player" or "Hypnotize." I'll mix in some newer songs like Fetty Wap's "679" or some twerk stuff to get the girls out there.

Then I'll gradually work my way up as the crowd gets more hype and start playing Lil' Jon "Get Low" or some DMX; then "Be Faithful" by Fatman Scoop is always a classic that gets the crowd hype. I usually save the hottest newest songs for the mid-end of an event. Right now I'd definitely include "Jumpman," "Big Rings," "White Iverson" and the new one "WTF" by Missy Elliot just to list a few off the top.

Which DJs inspire the young mixmistress? "Definitely not just one in particular. I'm a fan of DJ Lazy K, DJ Drama and DJ Mustard. Keith Shocklee has continued to be a big help to me...We kept in touch, and when I first started sometimes I'd feel like I'd bug him, hitting him up with little questions and things I couldn't figure out on my own, but he'd always point me in the right direction.

We also asked DJ Ponfetti about her experience of being a female DJ compared with her male counterparts."

She said, "I feel like it can create both challenges and opportunities, depending on the situation. I don't remember a time I told someone I was a DJ and they didn't look surprised. I can always tell when someone doesn't take me seriously, and I've found the best way to reassure them I really do this is to give them a sample mix. I always refer them to my SoundCloud. It's getting them to take the time to listen that's the tough part. I would tell female DJs not to let it get them down, because for me, for every gig I book there's at least five other gigs I was trying for and couldn't land. You're going to get a lot of people and venues that won't even give you the time of day. You've got to just focus on the ones that do give you a chance and keep trying for more."

Find out more on DJ Ponfetti and what she's up to at her Facebook page: <https://www.facebook.com/DjPonfetti/> or DJPonfetti.Com. **MB**

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Push Them Over the Edge

By Justin Miller



What do skydiving and sales have in common?

A lot of people just need a little push (or incentive) to make a decision. They need a little help making a decision and they'll feel a lot better after it's done.

It is a lot like someone going skydiving for the first time. The first time you're in that plane and you get up to altitude it is something you won't forget. First off, it's really weird that you're in a plane with no seats and you've never done that before (much like someone planning a first wedding). But when you hit the right altitude, they open the door on the side of that plane. At that moment, there's something in your brain that just tells you,

"This is not right. This is weird. Oh my God..."

You know you wanted to do this or you wouldn't be in the plane to start with. So you inch your way on your knees to the open door, and you are told to hold on to the straps of your harness. Your instructor does this because if you were in that doorway without your hands on the straps you would resist and grab the plane.

So what happens is, sitting in that doorway, holding on to those straps you just can't make yourself get out of that plane. You can't make yourself jump (much like a prospect can't pull the trigger to buy). That's what the instructor at your back is there for. He's there push you out that door—and he does. And you're thankful for that when it's all said and done and you've had a blast.

You need to do the same thing for your client. You have something that can give them fun, give them pleasure, but they just need a little push to spend the money and make it happen.

So how do we do this? We do this with one-time promotions (I know, unpopular in the DJ world). The other thing that one time promotions are good for is when you need a bunch of cash in your business right away. When you have a promotion it has to be truthful, so you can't say hey, I'm only going to do this with one person, then do it with everyone that shows up. You have to maintain integrity, and that should go without saying.

Now a lot of times you don't even need to offer discounts but instead you can offer a bonus incentive. Make it something that really doesn't cost much of anything, but to the customer it's a huge perceived value.

Seasonal and holiday times work really well for this. Our number one time is on Black Friday, believe it or not. The bottom line is, when people are already spending money, it's an awesome time to tap into the extra flow of cash. So spending holidays like Memorial Day, Fourth of July, and Black Friday of course, where people are already buying stuff, are wonderful times to close deals and collect deposit checks.

So push them over the edge. Give them a little help. They're happy afterwards.

I will be covering this topic and many more in detail at Mobile Beat Las Vegas. See you there! **MB**

PRESENTATION: Unpopular Marketing Strategies That Put Money In the Bank

What is really more important to you? Merely looking successful to your competitors or actually making a living and enjoying the financial freedom of owning a profitable DJ business? Justin Miller will present several proven strategies for

marketing DJ services that most people claim do NOT pursue. He will pull aside the curtain and the hype to look at real-world results of real marketing campaigns. When you put emotion and bias aside, the actual results may shock you. Can an ugly homemade postcard bring in a high-end wedding booking? Can a one-word change in an ad make it go from a success to a 0% response? Do discounting or running sales really hurt your business? You don't want to miss this truly unique presentation.

For more on Justin Miller: www.mobilebeatlasvegas.com/featuring/justin-miller/

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From Vine to Wine

By Matt Martindale

Have you ever hit a plateau and then wondered WHAT to do next? WHERE to go? WHO to ask for help? WHEN to adjust your course? Heck, even WHY are you headed the direction you are going?

HERITAGE AND BACKGROUND

I'm an Italian kid. Grandma is from the Verona, Italy area, Grandpa from Rome, Italy. Yeah, I like Dean Martin, make my own limoncello, sauces, pesto and wine. I've toured all around Italy with my lovely wife (Tami), and even came back with a little "souvenir" we named Julia Amore' nine months later.

As an Italian farm kid surrounded by Italian family friends, everyone had grape vines over their back patios. So, when we bought our house in 1998, I planted two of my own grape vines because I thought that was what you were "supposed" to do, putting one on each end of our 16'x 10' patio. The invaluable life lessons I learned tending those vines actually became the foundation to building a very successful business!

You see, as the vines grew, I observed every seemingly unimportant nuance, took every thought captive and wrote it all down with well-detailed, copious notes. Then, a couple of years



Photo: Austyn Elizabeth Photography www.austynelizabeth.com

later, I had enough grapes to "experiment" with making my first batch of wine (which by the way, won a bronze medal out of roughly 140 bottles entered in a Colorado wine festival).

What I learned from over 15 years of observation became nine principles for business success.

THE RESULTS

At my very first wine festival, I talked to commercial grape growers about what's "normal" in the industry (kind of like talking to fellow DJs at a conference to see what they are doing for gear, shows, marketing, sales, training, etc). We chatted at length and I just listened. They explained that on average, a vine produces between five to seven pounds of grapes; yet that year, I harvested an astonishing 98 pounds of fruit from one vine! I was excited. I was on to something.

As soon as I got home, I carefully reviewed my journal and pondered, "if the harvest (abundant fruit) is the goal, then what does it take to consistently get that?" (Now think with an open mind...in your world, your "fruit" can be a variety of things, like annual net profit, number of events per year, committed free time with family, number of volunteer hours, etc.) It's up to you to plug that in, but bottom line, what does it take for abundant fruit in your life?

PRESENTATION:

From Vine to Wine: 9 Secrets To Growing an Award Winning Business

Nine-time award-winning wedding MC/DJ, speaker, author and entrepreneur Matt Martindale has built, systematized,

trained staff, marketed, then profitably sold a successful multi-system company. He'll be sharing the nine secrets he's learned along the way. Matt will deliver a session full of 100% original material coming from his personal diary of notes and countless observations since May 1998. Fasten your seat belt and hang on, because you're in for an exciting and challenging ride!

For more on Matt Martindale: www.mobilebeatlasvegas.com/featuring/matt-martindale/

When I re-read my journal notes over and over, a gentle whisper led me to see that everything I observed for getting an "abundant harvest" clearly funneled into nine distinct, yet simple categories. That's it.

PREVIEW OF SECRET #1

If I were to offer you a substantial sum of money to grow grapes for me, what's the very first thing you would do?

The truth is, I've asked this question to multiple groups I've spoken in front of over the last decade, and I have yet to hear the "correct" answer. I've had people shout out, "dig a hole," "plant them," etc. But the reality is that the answer is actually a question. And there is only one question that is the critical foundation for our joint venture. Ready for it? It's so simple...

"What are you going to use them for?"

The fact is, there are OVER 10,000 varieties of grapes in the world—and each has a distinct PURPOSE. And, in the same way, there are countless varieties of events you could book DJ entertainment for right?

I then ask the audience, "What can grapes be used for?"

In about two minutes, we often have a list of about twenty different, yet common, uses.

Yes, some are best to make wine; others best for jelly; some are best for eating fresh; some are seedless, some are not; some are best dried (raisins); others are good for grape seed oil; some are grown by commercial growers because that variety best handles shipping over long distances; etc. Each variety is matched to a very specific purpose.

See the application here? Shouldn't that be the same in your business? No, seriously. If abundant fruit and a bountiful harvest is the goal, then does the purpose of what you're doing, and why, perfectly match "who" you are and what you'll be used for? Be honest with yourself. Each of us must figure this out on our own. Only by matching the variety to the called purpose, can an abundant harvest be obtained.

Got it? Great! Then let me give you a hint: Both the variety and purpose must always match up. If they don't match up, then either the purpose or variety MUST change, or it WILL BE CHANGED FOR YOU through things like burn out, divorce, bankruptcy, business failure, poor health, lost relationships, etc. These two things, variety and purpose, absolutely MUST sync!

APPLICATION FOR ME AND MY DJ COMPANY

My DJ company doesn't do school events, fraternity parties, kid's bubble parties or dances, trivia, proms or homecomings, bar or karaoke gigs, mitzvahs, etc. That's okay. Those are all great events, but that's not my "personal variety" and doesn't match my "purpose"—who I am and why I do what I do. Over the last 25 years, I've tried a few of those, but they left me personally miserable because they don't match my identity, personality, or

my company's identity.

What I can confidently say, is that I know I do the best weddings in my market, with a reputation for consistently delivering the most creative, memorable, smooth flowing and amazingly fun celebrations in all of Colorado! That's what we do! In fact, I LOVE what I do...and after 1,469 weddings personally performed (at the time of writing this), I love it as much as when I first started!

It's important to find your focus.

Ready for more? Come to Mobile Beat in March and I'll share far more than you can imagine with the other eight secrets that will knock your socks off—guaranteed! Especially the 4th and 7th secrets... **MB**

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The Cornerstone of a Great Business

By Tom Haibeck

I'll start with this: I've never owned or operated a mobile entertainment company. I don't know anything about the market you operate within, the challenges you face or your background in the entertainment industry. But what I do know is that the market sector you are involved in is known as the "professional services" division, and as such, there are many unique challenges you will face in managing your business.

I faced those same challenges when I launched my marketing and communications consulting business nearly 30 years ago. I wasn't selling a tangible product—there was no "widget" I could present, no visible feature or benefit I could talk about.

The reality was that I was selling myself. And the primary product I was offering was a proven ability to help companies generate more media attention about their products and services. But before going "live" with the launch of my little company, I had to figure out how I was actually going to make money with it. And that meant hammering out a business plan.

If you haven't already written a business plan, I strongly recommend you do so (whether you're just starting out or are a veteran DJ).



And let's be clear, your business plan needn't be a 300-page tome written by some Harvard MBA whiz kid. If possible, I think it's best that you write it yourself, as the process of thinking through it and committing it to paper will give you enormous "ownership" in putting that plan into action.

In my case, I had served a kind of "apprenticeship" during the years leading up to my company's launch, working for other advertising and PR agencies, learning the communications business and honing my skills as a writer. But I always knew that I wanted to open my own business one day,

and that in order to be successful at it, I would need to learn more about the actual mechanics of operating a business.

So I enrolled in some night school courses, one of which was specifically dedicated to teaching small business owners how to write a business plan.

The course was offered through a local university, and was conducted over a twelve-week period. It was intense, with two lectures per week, offered by an assortment of business professors, bankers and successful entrepreneurs. And it covered pretty much everything you would need to know about starting and operating a small business, from working with banks and getting financing to finding customers, determining your overhead,

managing employees and growing your operations.

To conclude the course, the lead instructor then spent several sessions showing us how to distill all that information onto paper, resulting in a rudimentary (but nevertheless highly usable) business plan.

This particular program also offered a rather unique incentive for participants: A panel of bankers would review each participant's business plan and offer real-world feedback. And the student who wrote the best plan (the one they judged to be "most worthy of financing") would get his or her tuition fee refunded.

That was all the incentive I needed, for the course itself was pricey (over a thousand bucks, in 1987 dollars). I dutifully attended each and every class, soaked up the collective wisdom of those many and highly varied business experts and then spent several months writing (and rewriting) my plan.

I won the competition hands-down, and it was an incredibly empowering experience for me. The win itself gave me the confidence I needed to move forward with my business; but more importantly, the discipline of preparing that document forced me to think through every aspect of launching, operating and growing my company.

And whereas (according to Bloomberg) eight out of ten entrepreneurs who start businesses fail within the first 18 months (and 80% overall eventually crash and burn), my little company is still making money—nearly 30 years later.

Think of it this way: You would never try to build a house without having a set of blueprints to follow in laying your foundation, framing the walls, adding a roof and all the other elements that go into creating a home. Your business is no different. It needs to start with a carefully considered, realistic plan designed to steer you through the start-up phase and into long-term profitability. **MB**

PRESENTATION: 50 Ways to Build Your Business

Looking for unique, cost-effective ways to build your DJ business? Over the past 25+ years, marketing and communications expert Tom Haibeck (author of the bestselling books, *The Wedding MC* and *Wedding Toasts Made Easy*) has worked with dozens of professional service companies (lawyers, accountants, doctors, architects, artists) to help them create greater awareness and interest in their service offerings. He has also employed a variety of guerrilla marketing techniques to build awareness about both his own marketing consultancy and his books. Tom's presentation at MBLV20 will offer a rapid-fire, entertaining review of what mobile entertainers can do to generate more sales and better manage their business.

For more on Tom Haibeck: www.mobilebeatlasvegas.com/featuring/tom-haibeck/



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Using Parkinson's Law to Your Advantage

By Jason Spencer



Are you a "do it yourself" kind of person? Do you have a project that you're working on? How's that going? Did you finish it? No? Well then indulge me a little here: How long have you been working on it?

Oh...really?

What if I told you the fact that it's taking you longer than you ever really expected to complete that project plays into a behavioral theory known as "Parkinson's Law?" Every human being is wired to experience this observation made by British historian

and author, Cyril Northcote Parkinson.

Parkinson's Law states that it is our natural tendency to expand our demand for something based upon its availability. In other words, the more of a resource that is available, the more we will consume it.

PARKINSON'S LAW IN THE LIFE OF A DJ

Running a mobile DJ business means that you've likely experienced Parkinson's Law in a variety of ways. Consider your music library. For those of us who have been around long enough, we remember lugging around crates of vinyl or cases of CDs. Many of us pared down to a library of just the hits, mostly to keep the load from breaking our backs. Then digital storage changed the game. Suddenly you could keep hundreds of songs on one MP3-formatted CD. Over time technology advanced, and now thumb drives and external hard drives attached to hubs allow for infinite storage space.

Your music library is no longer just the top hits. Now you can rip full albums and carry various remixes of songs to your hearts content. Several hundred or thousand hits have become tens of thousands of songs and videos—many of which you will never even play in your entire career. Why? Simply because you have more space available at your disposal. You don't necessarily need those extra songs, but because the room exists, there is an innate desire to keep it full.

Do you deliver personalized introductions or tell the couple's love story at your weddings? Depending on when the couple booked, you likely had several months to begin crafting these moments. So why is it that many of us—perhaps even you—have waited until just days prior to the wedding to script these moments out?

You see, when we have more time, we end up expanding our use of it because of Parkinson's Law. Psychologically speaking, the task increases in complexity and becomes more daunting, thus filling up the time it takes to complete. The problem lies in the need to buffer a task, inflating how long it should really take to complete.

Part of this is a lack of awareness. To overcome this problem, start documenting how long it really takes you to complete

PRESENTATION:

Profit First: How Healthy Is Your Event Business?

The profit formula seems simple: Sales – Expenses = Profit. The only problem is, it's a lie. In this powerful presentation, Jason shows why the formula entrepreneurs use to calculate profit actually inhibits it. He'll reveal the shockingly effective new approach to profit—taking it first—that instantly changes everything. With this simple

yet profound change, any business will become instantly and permanently profitable. First you'll discover the connection between Jason's weight loss and the profitability of his own entertainment business. He'll then teach you how to leverage your existing habits, effectively removing financial temptation and breaking the panic-driven cycle of operating client-to-client, where so many event professionals feel trapped. Jason will help give your business the fuel it needs to grow to new heights—starting with the very next deposit.

For more on Jason Spencer: www.mobilebeatlasvegas.com/featuring/jason-spencer/

tasks, and you can assign a better timeline to them. If you've ever uttered the words "The longer something takes to complete, the better quality it must inherently be," to you I say... "Hogwash!"

A simple and conservative resolution to this is to consider how long you would normally give yourself to complete a task. Now, give yourself half of that time to actually get it done. Challenge yourself to get the same work done in half the time.

PARKINSON'S LAW ISN'T JUST TRUE FOR TIME—IT'S ALSO TRUE FOR MONEY

Back when I started my DJ business, I operated it out of one single checking account. The vast majority of my money—about 90% of it—would go into the checking account and come right back out. Going in and coming out. You might operate this way, too.

Here's the thing: When all our money goes into one checking account, and you log into your bank and see your client paid that big deposit, your mind subconsciously says, "Oh! I got that money to spend. I can get that equipment I wanted. I can hire that assistant I've been waiting on. I can buy this, and I can get that!" And the money gets spent.

As a result of this, you rarely end up paying yourself. Even worse, when tax time rolls around on April 15th, you realize that



you forgot to set aside any money to pay the bill. Oh boy, things are getting scary now.

LEVERAGING YOUR EXISTING HABITS

It doesn't have to be that way. About three years ago, I was introduced to a system of cash flow management known as Profit First. It changed my business so much, that I set out on an adventure to become a Certified Profit First Professional. It's a way of coaching other business owners caught in a cycle of living check-to-check just to make ends meet—a result of Parkinson's Law on finance.

We want to make Parkinson's Law an asset. We want to leverage our existing habits because changing habits is nearly impossible. Rather than working out of a single account, the Profit First methodology forces you to set up multiple accounts to run your business. One account that allows you to take profit with every single deposit. One account that practically pay your taxes for you without breaking a sweat. One account that lets you manage your expenses without overspending. Most importantly, one account that pays you—the owner of the business—a regular salary, regardless of how crappy that lean month's income was for your company.

Profit First removes the temptation to spend all the money in your account. The result is financial health for you and your business. **MB**

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Aaron Abramson
Duluth, MN



DJ Trivia

"Of course, everyone would like to make more money. And yes, DJ Trivia will certainly help you do that. But it is so much more! Meeting great people, creating new friendships, taking pride in operating a successful business and having an absolute blast doing it!"

Craig Lawrence
Butler, PA

"In February 2010, I invested in DJ Trivia. As a single op, I was looking to become full time in the business & believed DJ Trivia was the solution. DJ Trivia was such a hit with restaurants and bars that my schedule quickly became full. I now run 40+ DJ Trivia shows per week! Thanks to DJ Trivia, I am now able to spend more weekends with my family."

Bill Shaflucas
Buffalo, NY

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Handling Enquiries By Telephone

By John Beck and Derek Pengelly

You may be a great DJ. But that doesn't mean you have the skills for telephone sales. The telephone enquiry is probably still the most important method of communication for businesses. You can gain so much from the way a telephone call is handled, both good and bad.

How you answer the phone speaks volumes about your professionalism. You need to answer the phone within the first four or five rings or risk the caller hanging up. Answer in a clear, calm and collected way, stating who you are and the name of your company followed by "How can I help you"? Have a list of questions prepared, which you will need to ask in order to get as full a picture as possible of the caller's requirements. It's a good idea to have a specific "enquiry pad" located by your phones, wherever they are.



Invariably the "How much?" question will be asked, often as the opening line. Have your answers ready. Remember you don't actually need to answer this question directly. There are many methods of "deflecting" the price issue until either you are ready to give an approximate quote, or better still, to explain that your services "start from \$xxx to \$yyy and I'm sure we can tailor a package to suit your budget."

Ideally, because you are selling a service or range of services, it is better to steer the conversation toward the meeting from the outset. It may be that your marketing materials say, "Call us today to arrange a no-obligation meeting." This makes things much easier. I know of many DJs who make it plain on their web site that pricing will not be disclosed over the phone or via e-mail.

While on the subject of phone calls, here are a few things to bear in mind.

1) Have a dedicated phone for your DJ business, or at least a number which has a different ring tone so that whenever a client calls you know it is a business call. This is so you can answer in the appropriate manner.

2) Never allow anyone other than yourself or your partner/employee answer the business call. The last thing you want is a child to answer and then to have to shout for you to take the call.

3) If you can't answer the phone, for whatever reason, try to have the call redirected to someone who can take it for you. There are professional companies who will do this for not a lot of money. Remember one call successfully converted could pay for their services. A missed call could be a lost customer.

4) As a last resort, have your calls routed to voicemail. A good clear business-like message and a promise to return the call is all that is needed. Check your messages regularly and return calls as quickly as possible.

Here's something to consider: In this particular market most of the calls are made by women. Usually it is the bride herself, sometimes a friend or maybe her mother. If the incoming enquiry is handled by a woman there is almost an instant empathy. Women love to talk, especially about weddings and all that goes with them. Once engaged in conversation and demonstrating a genuine care for the caller and her big day, sales resistance is lowered. People buy people and if you can get on the same wavelength, it's amazing how this will positively affect how they perceive you and your business.

Another consideration: the first-time caller. People do not tend to book DJs very often unless they are corporate clients, agencies or wedding planners. It is a good idea, once you have answered the call and introduced yourself to ask who is calling. A bride will have little or no experience booking a DJ, so it's no surprise that the first question will be either about your availability or price; this is because she doesn't know what else to ask to open the conversation.

Asking "Where did you hear about me/us" is a great question to ask a caller. The reply will determine how you proceed. It may be that she has seen you before and picked up your card either directly from you or a friend. In this situation you can refer to that event and ask more questions.

It may be that she has seen your advertisement in yellow pages. If so, ask, "Are we the first DJ service you've called?" The answer to this will also give you a couple of options. If she says yes, ask why. What was it about your ad that prompted her to call? It may be that she has tried other numbers but you were the only person to answer. (What does that tell you about your com-

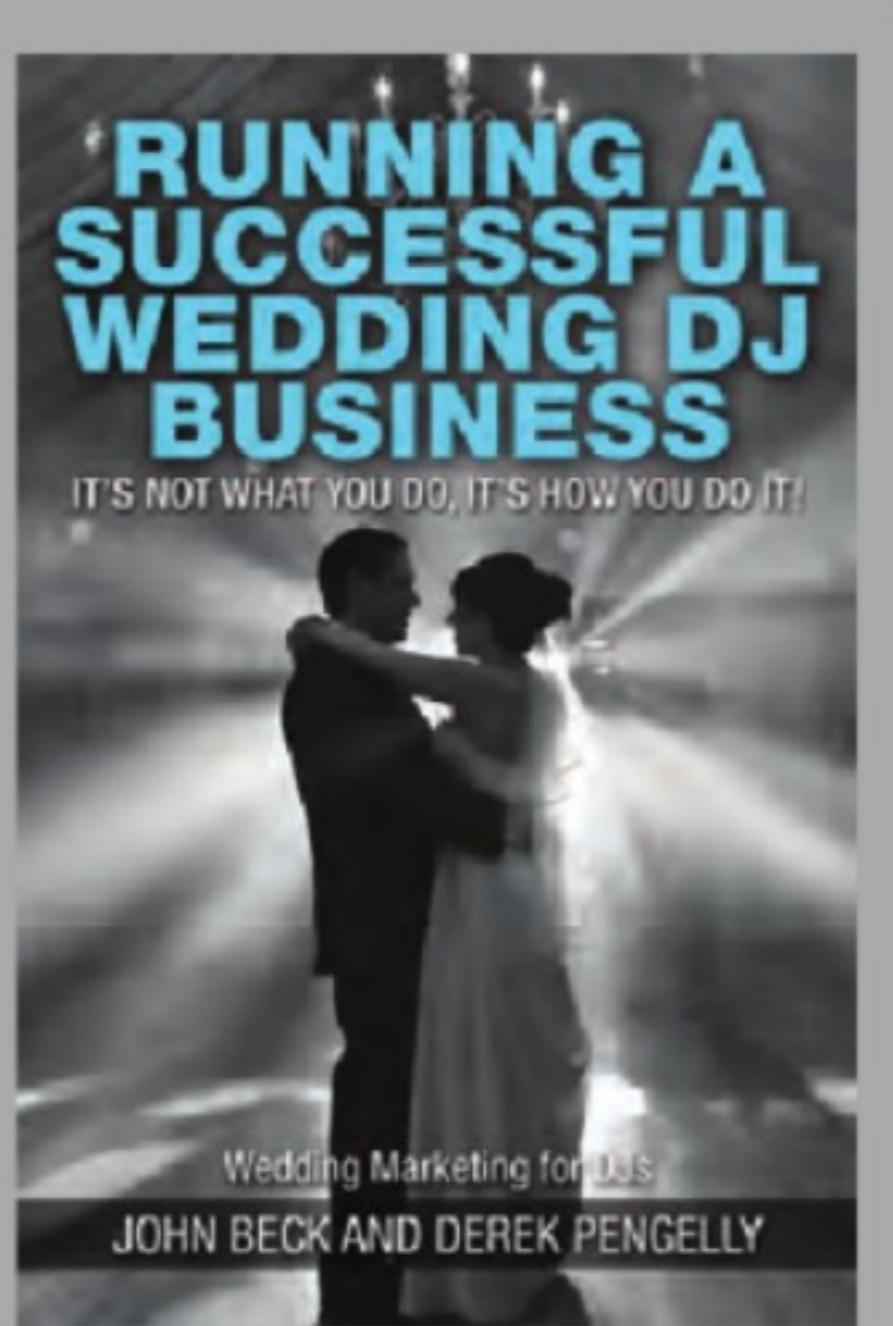
PRESENTATION: Answer, Handle and Prevent Objections

What are objections? Whose fault are objections? When is the best time to handle objections? This presentation will help you understand why objections come up, and how to minimize those

objections before they happen. The end goal is to help you live a less stressful life. Yes—there are ways to handle these objections when they happen. However, there are also ways to prevent them from actually happening. John will explain how to handle objections, and give you some tips, tricks, and one-liners that put you in control of the situation. It's all in the actions, not the reactions.

For more on John Beck: www.mobilebeatlasvegas.com/featuring/john-beck/

Running a Successful Wedding DJ Business: It's Not What You Do, It's How You Do It, by John Beck and co-author Derek Pengelly, is more than a list of tips. It provides the in-depth concepts that wedding DJs need to achieve greater success. Readers will gain an understanding of the marketing leverage that is available to them. Also covering important basics, such as sales, handling deposits, and creating contracts, the book helps wedding DJs hit the ground running with a solid foundation of the industry. The book further details industry standards and other situations that will inevitably have to be handled, such as client objections. Available at Amazon.com and elsewhere.



petition?) More importantly if the caller admits to calling other DJs, you need to find out why is she still calling other DJs. What is it that she is looking for that she has not found elsewhere? It may be that she is shopping the world for the best (lowest) price, or it may be that she just hasn't been able to find someone she likes, trusts, or feels comfortable with.

If the caller has never booked a DJ before, she will probably have no idea about the range of services available or the standards of equipment and performance skills on the market. At this point she thinks a DJ is just music and lights that DJs are pretty much the same. She wants a price but she doesn't know what she will get in return. She needs help. She is probably confused but doesn't want to admit it; but if you ask the right questions you can discover her fears and dispel her confusion. Remember: A confused mind says no!

Imagine a woman ringing up an electronics store and asking, "Do you sell TVs? I'd like to buy a TV. How much are your TVs?" The salesperson on the phone might reply, "We have many TVs in many different sizes and quality levels. They range from \$160 to \$25,000. Which would you prefer?" The woman would quickly realize that she needed to visit the store and get some expert advice on what to buy.

Of course, DJs are selling a service. What we sell is invisible, which makes the whole process more difficult. But learning the techniques described above will help you master the important art of phone sales. **MB**

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What's the Plan?

By Rob Peters

I am planning a trip to Disney World with my family, and am very excited! Over the past few weeks and months, we have visited our travel agent and have made our reservations for airfare and accommodations. Anyone who has been to Disney World knows that it's not just a "sit by the pool all day and enjoy cool refreshing beverages" kind of vacation...especially with kids. It's a lot of planning: from booking dining reservations, getting Fast Pass times for attractions, and knowing what parks we are going to visit on certain days. When it is all said and done, I will probably need a vacation from taking the trip, but I know all of this work will be worth it for the enjoyment of my family.

But what if I didn't do all of this pre-planning? What would happen when I landed in Orlando and got off the plane? What would happen if I didn't make the dining reservations or Fast pass arrangements? What if I didn't book the breakfast with the Princesses for Madison? Sure, my family and I would probably still enjoy ourselves because it's Disney World. But we would probably spend the majority of our time standing in long lines for attractions and not enjoying all that Disney World has to offer, and we probably would spend a little more money on the trip too because of the unexpected expenses that could come up due to not planning ahead. Furthermore, we would miss so much of the experience of Disney if we just did things spontaneously.

My trip to Disney World has some bearing to our DJ businesses and how to improve your business. But first, I think it's important to note that the Small Business Administration indicates that 12% of businesses fail each year, and that ONE HALF of the businesses in the United States survive more than 5 years. That number decreases to one third after 10 years. There are a variety of factors, but you are probably wondering "How can I make sure my business is around in 10 years—or more?" You may even look at those statistics and be looking for the "quick fix"—the things that will help improve your business for the short term. My seminar, "5 Things You Can Do to Improve Your DJ Business Starting Tomorrow," at Mobile Beat Las Vegas will help with that. But today, here's something to get you started.

One of the first steps to improving your business is to know what goals you are going to achieve and how you intend to

achieve them. I think it's fair to say that most mobile DJs who are operating a DJ business know a few things:

- They know how they intend to operate their business
- They know what kind of events they would like to target
- They have a set number in mind when it comes to the number of events they would like to book
- They have long-term business goals that they believe will ensure their business will not fail



If you're reading this, and you don't know any or all of the above, then you have your work cut out for you. If you don't have a business plan that includes information about your long-term goals and how you operate your business, your chances of surviving five years will decrease, because you will not have any idea of where your business can go. Your business plan should also include information about how you will survive financially.

Once you have that together, your next move is to build your strategy. A strategic plan includes the short-term goals that will help you in achieving your long-term goals, so your business will survive. If your goal is to book 30 weddings a year, then you need to plan out how you intend to make that happen. (Most people in our industry will agree that doing nothing and waiting for the phone to ring probably will not work!) Will you do online advertising or bridal shows? Spell out what steps you will take to get it done.

The best part about goals and making a strategy is that it is not too late to make them: You can start today—or tomorrow. By putting them in place, you should be on your way to improving your DJ Business. To make sense of all of this, consider this analogy based on my upcoming trip to Disney World:

The business plan is similar to the plan we had to go to Disney World, which included picking the dates, looking at hotels, airfare and how much it was going to cost (and even figuring out how we would pay for it! All of this is done with the goal of creating a fun vacation with my family at Disney World.

The strategic plan is similar to the reservations, Fast Pass appointments, and the planning out of which resorts we intend to visit on certain days. It's also the "To Do" list, including booking the trip and airfare, packing for the trip and all of the preparations we need to make beforehand.

I invite you to join me at Mobile Beat Las Vegas for my seminar, where I will share my complete set of five ways to improve your DJ business, starting tomorrow—and I'll even tell you about my trip to Disney World if you ask. See you there! **MB**

PRESENTATION:

5 Things You Can Do to Improve Your DJ Business...Starting Tomorrow

Being a successful mobile DJ comes with a variety of challenges. Rob Peters introduces you to five ideas that can help you improve your DJ skills. They cover a variety of elements

regarding your performance and how you run your business. Whether you are a new DJ or just looking for ways to refresh your business, you are sure to return home with some fresh, actionable ideas. Along with a ton of info based on practical, real-world experience, Rob will also be talking about an idea based on Dr. Pepper. Improve your DJ skills starting as soon as you land back home!

For more on Rob Peters: www.mobilebeatlasvegas.com/featuring/rob-peters/

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All You Need Is Sparkle

By Ryan Burger

Mobile Beat is always on the hunt for DJs with unique stories to tell, as well as for talent to feature at the Mobile Beat Las Vegas event every year. The following DJs, known collectively as The Sparkle Factor, are certainly a pair worth hearing about, and they will also be showcased at MBLV20, in March 2016 at the Tropicana Las Vegas.

Hailing from Canada, Sparkle Factor consists of Barry Kay of Cherry Tree Productions in Winnipeg, Manitoba and Jordan Zwicker of Beyond Sound in Vancouver, British Columbia. They found each other through the Canadian Disc Jockey Association several years ago and discovered that they had a lot in common. Then they started talking about creating something bigger. Let's let them continue the story:

Jordan : We talked about what we do and that timing would be of the essence in our relationship, to where we are with the launch of the Sparkle Factor and how we work so well together. And now, I go work for Barry in Winnipeg and he comes and works for me in Vancouver.

And we're just a big family that have joined together. And that's also when we do our presentations and we talk about what we're about. People can really feel that close connection, which really makes business partners and entrepreneurs, working together, all about what it is.

Barry : I guess the start of it, if you want to hear the beginning, is that my parents had a dinner party. And they had it professionally catered and I think I was like 9 or 10 years old and we had a 45 RPM record player... And I remember, I was in charge of the music. And so I would just put on records. And people started dancing and it wasn't that kind of party. But they seemed to have a good time and enjoy themselves and I think that's really where it all started.

When I did finally get into DJing, I started off doing socials; there are other names for them across the country...but here in Manitoba, they're called socials. That's really where I got

started. And as my personality developed and I got better at doing what I was doing, I did experience pretty much everything in the industry. I did nightclubs for 13 years. I did radio for 13 years.

And now I own my own entertainment production company. And I did everything that I've always done through the radio station, through DJing weddings and socials and corporate events and the only difference is now I do it all through my own company. So I reap all the benefits and I have to be responsible for everything.

Jordan : I realized that, coming from a Jewish family, where the typical stereotype is to be a doctor, or a lawyer, or a dentist—I'm like, you know what, that's not so much for me. I thought that my personality always came through in everything I did. So my last year in high school, I had a really good friend who was working for the number one company in Toronto, where I'm from. And he brought me in and said, "I think this would suit you well." 22 years ago, that's where the journey started for me. And I worked for that company for a few years and took in all of the great things they did.



I realized with companies, there's good things and bad things and I wondered what I could do to really be responsible for making sure that I'm doing everything the best I can. So I started my own company with my business partner now. And we started in Toronto—and 13 years ago, which

PRESENTATION: All You Need Is Sparkle

The Sparkle Factor concept was derived by taking those little things you already do and making them bigger and brighter. Whether you've been a DJ for 20 years or you're just starting out, this session touches on the skills needed to produce that "spark" at every event, allowing you to shine and take your show

to a whole new level. Using an interactive approach, The Sparkle Factor takes real life event scenarios and shows you a new perspective on DJing, MCing, hosting icebreakers, engaging your audience and igniting parties. With over 30 years of combined experience entertaining at thousands of events, Barry Kay's and Jordan Zwicker's will share their winning formula, empowering you to stand out from your competition.



Barry



Photo: Joel Ross • www.joelross.com

we're coming up to—we expanded to the west coast of Canada, to Vancouver and Calgary. And we haven't looked back since.

Both of these DJs who would form "The Sparkle Factor" moved heavily into high-energy type events like bar and bat mitzvahs, Jewish weddings and more. Jordan described the style of his

question. That's going to change the way that they look at you. And just ask them, "How's the level of the music?" It's a simple thing, but all of a sudden the guests are going to think, "This DJ cares about how I'm enjoying myself...he's not the stereotypical DJ." It really will make a difference.

Barry : Jordan, I talk about stuff like this all the time. So what's really neat is our ideas and the things we talk about are very, very similar. But I couldn't agree more. Getting out in front, just so people can see you. You're dressed up, you look good. You're standing there and just so people can see you and get to know you.

...Another thing they can do is, if they're introducing themselves already, it's very easy to also ask, after they've established a little bit of a dialogue with them, "What kind of music do you like?"

Take a look at who's sitting there. Do you have 20 to 30-year-olds or 70 to 80-year-olds sitting at a table? Because your approach to how you're going to communicate with each of those dynamics in age groups, is going to be—I hope it would be different. You're not going to ask a 70-year-old if they want to hear "Uptown Funk"...And I think they'll really appreciate it too because, like Jordan said, it'll show that you care. It'll also show that you have passion for what you do."

[Editors note: There is a lot more of this interview available online at MobileBeat.com. Make sure to check it out, to hear all about the high-level production events that both of them do.]



Jordan



company as "anything that the company does, it leaves that lasting moment and that memory that they'll always have and that no one can take away and they really appreciate." Barry expanded on this:

Barry : Where the Sparkle Factor came from was I've always been a big believer in giving the audience the wow factor. Even at the end of the parties, or events, we want to leave them—we want to leave them wanting more. And it's a style that I've been doing and Jordan had a very similar style and that's why I think we get along so well because we both—our objective is to wow people and ensure they have an amazing time and connect with them and just really create energy, excitement and a fun experience that we know they can't get anywhere else...

I've always felt with the way I execute things and how I do things and now between Jordan and I collaborating together, taking our personalities, taking our charisma, taking our ability to charm an audience and then adding the sparkle, is what really takes it to the next level. And I truly believe that we can help other guys and girls in our industry take their shows and their style to a whole new level."

We asked Barry and Jordan what advice they would give their fellow DJs:

Jordan : The one thing that I would suggest for DJs is basically, it's the instant connection that you're going to have with the guests. So one thing that I developed and I don't know if anyone else is doing this, but I'm hoping everybody else will follow this, because I know it makes a huge difference, because I hear it each and every time, when I do this. When it's dinner time, rather than standing behind your professional looking console and playing good dinner music that people can enjoy, step out of that comfort zone, go to each table, introduce yourself and ask them one

To find out more about Sparkle Factor, check out TheSparkleFactor.ca, BeyondSound.ca, or CherryTreeProductions.com. And remember, to see what Barry and Jordan are working on for DJs who are coming to MBLV20, check out MobileBeatLasVegas.com. MB

Making the Arcade Mobile

RENTARCADEPARTY.COM HELPS CLIENTS RECONNECT

Ryan Burger

I remember the long-ago days of playing arcade games for hours at the local Fun Factory Arcade and Showbiz Pizza (eventually Chuck E Cheese); Galaga, Pac-Man, or even better, Ms. Pacman. Then I graduated to Mortal Kombat, in campus town at Iowa State University while a freshman in college. Back then, the home video game consoles couldn't keep up with the arcade experience. Mike Dee of Mike Dee Productions remembers those same days and has created a business out of it, adding it to his DJ services and photo booths.

Mike remembers being in elementary school when they built a place called Castle Park. "The building was built to look exactly like a medieval castle. Once you crossed the drawbridge you were instantly bombarded with all the latest arcade games from wall to wall. I

remember taking every allowance and all of my birthday money and putting it into those machines. I loved the ability to transform myself into all the different characters. When my quarters ran out I used to go around pressing all the coin returns on all the machines in hopes of finding just one more quarter. I told myself if I just owned one of these machines I would never need quarters. I remember walking home with my head down, not because I was sad but because I was hoping to find more quarters on the ground. My childhood wish became a reality about three years ago."

When Mike called me about his concept, I connected with him immediately. We started talking about the "good old days," and realized we had done similar things with our local companies starting about 7-8 years ago. We both built the arcade cocktails ourselves (to some success) and successfully marketed the service for many years. Since then the Retro Bar-Arcade scene has kicked up a gear, and Donkey Kong and his friends have been making appearances all over the country, and in the movies like *Pixels* and *Wreck It Ralph*.

Mike's concept, which he has branded as RentArcadeParty.com, is all about fun, but is built on some solid technology as well. These aren't just plug & play games shoved together

with a TV and some cheap joysticks. RentArcadeParty.Com machines are commercially built, with real arcade joysticks, arcade buttons built to take hundreds of thousands of pushes, and game board options including all the hottest games from the '80s and '90s. They are available in several different styles, from the cocktail tables you might remember from Pizza Hut, to bar-tops that are made to sit on a table. They are available with horizontal screens for a lot of the fighting and space shooter games or vertical screens for most of the common games from the 1980s. They can be painted with retro styling or even coated with spray-on surfaces like what you'll find on many of the speakers DJs use.

"Our cabinets have the exact dimensions of the original arcade cabinets but are built for mobility," Mike says. "What's great about our cabinets is that they're a whole lot lighter than the originals. The cabinets are set for free play so no one is dealing with coin jams and loose change. The game selection process is extremely user friendly. Set up is simple: Plug in and it's ready—no attendant needed. A great feature is that all games run off a PCB board, not a hard drive. Hard drives have moving parts and wear out; these boards do not. This is why arcade machines from the 1980s have been able to survive."

The concept is simple. With these retro arcade cabinets you have the ability to help adults reconnect with their childhoods, while kids get to play the games they've seen recently on the big screen. You can find out more about this business concept at www.rentarcadeparty.com or by giving Mike a call at 915-203-0586. And you will be able to see the machines and talk with Mike in person at MBLV20, coming up, March 14-17, 2016. **MB**



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Stepping into the Photo Booth Arena

5 KEYS TO CHOOSING THE RIGHT BOOTH

By Ryan Burger

The following is a look at what you need to consider when making an initial or additional investment in a photo booth for your company. After asking some of manufacturers and suppliers, and some DJ/business owners who have purchased them, I've narrowed it down to the following list of things you should be taking into account when deciding what booth to buy.

1) Price: Of course this would be listed here, and for many people, this is the #1 thing to look at. But of course, you get what you pay for. There are professionally built photo booths available that range in price from \$3,500 to \$10,000. Make sure to figure the price including the dye sub printer, which you will need whether it's listed as part of the deal or not. There appears to be a sweet spot around 6-7k where there are a lot of good offerings available.

When our company has purchased booths (we own four of them), we have always looked at what our return on investment will be. At an average of \$600 per booth rental, with \$200 in on event costs (\$150 for staff, \$50 for consumables), we have \$400 left to go towards paying off the technology and then for profit. Thus after 15 events, an average \$6,000 booth is paid off. And if you read my previous article, you understand that it's a pretty good turn on the investment when it's another seven or eight years before having to do some real booth remodeling.

2) Style/Size: There are many photo booth manufacturers that have unique designs that all essentially do the same thing. The most popular style that I've seen was first launched to the DJ industry by Open Air Photo Booths: an open environment, road-case based hardware with either a rod drape, a tent, or some other similar covering. In one or two cases, the computer, camera, flash/lights and dye sub printer are mounted. Now, with tablets and smaller PCs being popular in such units, they are getting thinner and thinner.

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Then there are the pedestal type units that house the computer, camera and flash in a larger top unit on a stand, with the printer sitting separately.

And finally there is the traditional photo booth style where guests sit inside, more like what you would have seen at the mall or an arcade in the past.

One other thing to remember is transportation of the booth. Make sure you are able to move it to events and set it up in no more than ten minutes, once you have it in position. Paying 20% more for the ease of setting up faster is probably worth it.

3) Software: Some companies have their own software that is only available when purchasing the booth, and you are then tied to their hardware/software. However, most are using some of the more popular software platforms available for booth systems. The most common combinations are either Dark Room or Breeze software installed on Windows 8 or 10.

When considering the software for your booth that is included in your booth purchase, make sure to look at what it does

It comes down to believing in the company you are getting it from.

beyond standard photo strips to generate the overall guests' overall experience. Look at how you configure and customize the strip, and whether you have to work in Photoshop or another graphics editor, or if it has something built in. Also check on video and green screen functionality, flip books and more.

Recent major upgrades to photo booth software functionality include tie-ins to Facebook and other social media. Does your software let you post out to the bride's Facebook event page? Email the pictures or SMS them to the guests individually? When done well, these features don't slow down the photo booth experience much and can separate you out from the

average photo booth operator. Features like this also allow you to offer something that your competitors in the local market don't offer.

4) Consumables: Once you buy the booth, your largest cost will be paying someone to staff it at events and the printer consumables such as paper, ink/cartridges, and props. Most photo booth systems are using standard dye sub printers that will cost you between 15 cents and 20 cents per 4" x 6" print. Make sure to check into the consumables options available for your unit and where to get them from.

5) The People Behind It: In my opinion, this is the most important key. Are you able to get in contact with them for LIVE support? Will they be in business three years from now, so that you will be able to get them to help you with upgrades or similar? It comes down to believing in the company you are getting it from.

In the 10 years that Mobile Beat has been helping to market photo booths to DJs, we have seen about 30 to 35 different companies come into the market, but only

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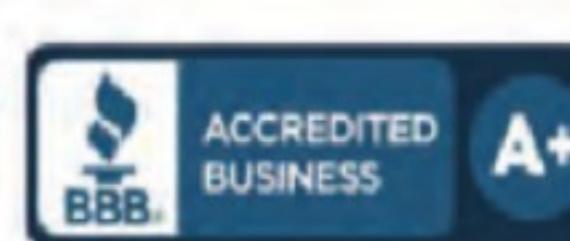
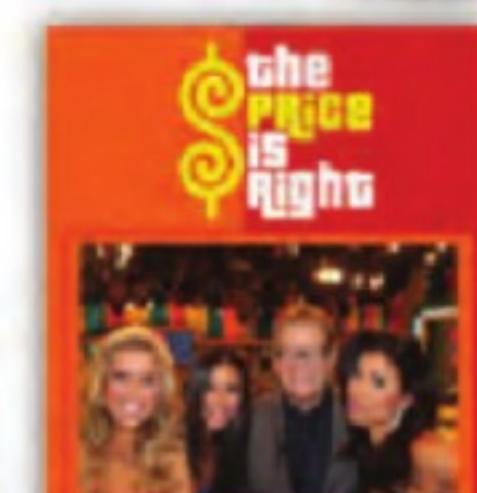


PHOTO BOOTHS IN FOCUS



The popular Model 5 by Atlanta Photo booth

about 10 or 15 of them have lasted and are still around in some form, and 8 to 10 continue doing a reasonable amount of business.

If they have a good style that differentiates them from other companies, good software, good manufacturing quality and are charging a reasonable price for the booth, hopefully they are making money at it so they'll be around as time goes by.

Thanks to all the industry members who have served the DJ market with quality photo booth hardware, software and consumables. And a special thanks to Nick Andrews of Open Air Photo Booth who first got my DJ company into this lucrative marketplace for weddings.

Make sure to check out photo booth units in person at a trade show or elsewhere, where you can feel and touch them. Look for more in this as we dig a little deeper into some of the points mentioned above, and share other ideas to help you make money from photo booths! **MB**

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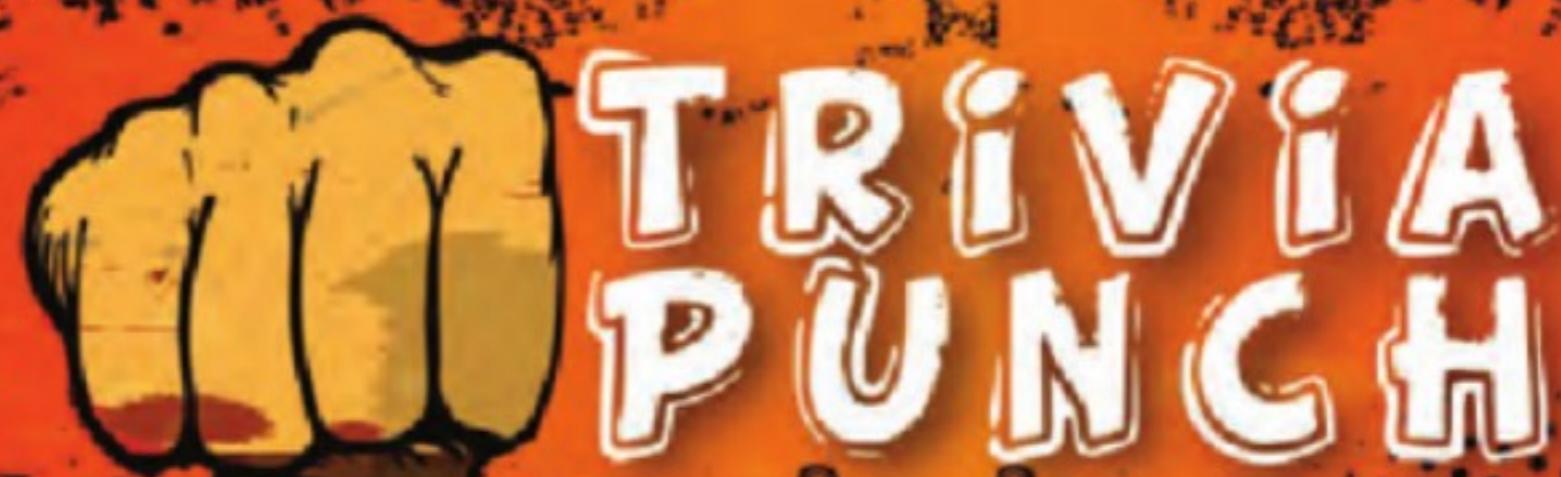
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Precisely Targeted Sound

THE BOSE F1 SYSTEM HELPS DJS TAILOR THEIR AUDIO TO THE ENVIRONMENT

By Michael Buonaccorso, Jr.



The F1 Model 812 Flexible Array Loudspeaker system is a brand new line of powered speakers manufactured by a respected leader in the industry, Bose. Touted by Bose as the first powered portable loudspeaker system that lets you control the vertical coverage pattern, it works on the same concept as extremely large line arrays normally found at large concert venues.

INNER WORKINGS

Traditional two-way speaker systems contain a low frequency transducer and a smaller compression driver above that to take care of the high frequency signal. The basic output direction of the sound is dictated by the design of the transducers, as well as the speaker cabinet itself. However, if you have ever been to a major concert, you've undoubtedly noticed the stack of speakers hanging from the stage rigging. That's called a line array, and it is designed to concentrate sound on one specific area (ie. where part of the audience is) to provide the best possible listening experience. This is especially important in venues where acoustics may be non-existent, such as the outdoors.

The innovative new F1 system from Bose works on the same concept as a line array. Unlike most DJ speaker systems, the F1 Model 812 uses eight 2.25" neodymium drivers to take care of the high frequencies, while a 12" woofer behind them takes care of the lows. The eight drivers are configured with a flexible baffle, allowing for four different sound coverage patterns, making these speakers truly versatile for multiple different uses.

SETUP

The complete F1 system includes four speakers in total—two tops and two F1 Subwoofers. The subs are optional, but provide a more complete sound experience. They include a bracket that holds up the tops so no speaker stands are required. Another DJ-centric feature is that the bracket includes channels where

cables can be neatly run from the subs to the tops without being seen. The brackets cleverly stow away in the subs during transport. If the subs are not being used, the tops also accept regular speaker stands.

Two M8 threaded mounting inserts are found on the top of the speaker, as well as four additional inserts on the rear to allow for a variety of different mounting options. Optional mounting brackets and accessories can be purchased for even more versatility. Carrying handles are found on both the top and the rear of the speaker. The rear handle is surprisingly very useful; it seems very natural to grab in that area rather than at the side, where most speaker manufacturers locate their handles. The speaker cabinet is made of a high-impact composite material, giving the overall unit a very solid feel. Each Model 812 weighs 44.5 lbs and each sub 57 lbs, for a total of just over 100 lbs for a complete stack, putting the new Bose system in the typical weight range for pro speakers. All in all, as far as mobility is concerned, the system is clearly optimized for mobile sound professionals like DJs.

On the back of the unit, two inputs with independent level controls can accommodate XLR, 1/4", and even RCA connections. A switch allows you to toggle between mic level and line level inputs, meaning a microphone can be directly connected to the unit without a mixer.

INGENIOUSLY BAFFLING

As mentioned earlier, the eight drivers in each speaker are configured with a flexible baffle. This allows for four different position configurations: Straight Position, J-Position, Reverse-J Position, and C-Position. These positions are adjustable by physically pushing or pulling on the ends of the speaker. When a position is changed, the built-in equalizer automatically adjusts levels to optimize sound output. This flexibility will make the mobile DJ's job of adjusting the sound to a never-ending procession of different venues much easier. A description of the positions follows:

- Straight: This is the tightest vertical control, to focus sound



straight in front of the speakers.

- J: Directs sound down, not up. Intended for a setup on a stage above the audience.
- Reverse J: Directs sound up, not down. Intended to deliver sound to an audience on risers.
- C: Directs sound up and down. Great for raked seating.

PERFORMANCE

I had the opportunity to use the F1 system as my primary sound system at two different weddings this past fall. Both venues were similar in that they had low ceilings and I was set up at floor level directly in front of the dance floor. Due to the layout of both of these weddings, I had the speakers set to the Straight position.

The first thing that was noticeable to me in the Bose system was how clear the sound was. You could hear every note with a clarity that I am not used to in a DJ sound system. Bose has built its reputation on clear sound, and they definitely get very high marks for incorporating it into this system.

The next thing that I noticed was that

these speakers can be very directional. Remember earlier when I explained line arrays - their job is to concentrate music toward a specific area. The speakers put out clear music in the direction they are pointed, but not much elsewhere. For example, I could have a full conversation with my assistant behind the DJ booth, speaking at a normal level. With the speakers pointed towards the dance floor, the music tended to concentrate only on the dance floor. This is mostly a positive thing though. As every DJ knows, Murphy's Law dictates that the table full of wedding guests who don't dance and don't like loud music inevitably will be seated next to one of the speakers. With these directional speakers, I was able to blast the dancers with the music they wanted to hear, while keeping the rest of the room relatively quiet, so that other guests could comfortably converse at their tables. I think this is a win-win for everyone in this type of setting.

However, sometimes this directional sound is not ideal. For example, one of the bars I work at does not have a dance floor. It is the job of my speaker system to direct music in all directions. During my first test at that bar, using the Straight position on the system, I initially wasn't very impressed. I felt the sound was too directional for my needs at that venue.



Michael Buonaccorso, Jr. grew up immersed in a DJ environment, as son of pro DJ and Mobile Beat cofounder, Mike B., Sr. With an inborn curiosity about how things work, he went from repairs on old radios to lawn mowers to automobiles to sound equipment. Not surprisingly, today he holds a bachelors degree in mechanical engineering and runs his own entertainment company. He has attended every Mobile Beat Show since 1997.

I expressed my concerns to Craig Jackson, the Product Line Manager at Bose. He explained that the straight position setting I was using will inevitably sound more directional, which, in a lot of cases can be ideal. However, to more closely mimic the conical sound pattern outputted by two way speakers, he suggested switching the speakers to the C-Position. So I retested the speakers in the C-Position and noticed an immediate difference. The sound seemed fuller and filled up the whole room, which was exactly what I was looking for. The F1 system fit the bill once again.

THE ROAD LESS TRAVELED

I think a good summary of the Bose F1 system is the familiar phrase "taking the road less traveled". A mini-line array speaker system is a truly unique concept, and kudos to Bose for the boldness to try something new. I think it's probably the only speaker system on the market that the grandmoth-

Bose F1 Model 812 Tech Summary

Frequency Response (-3 dB)

52 Hz - 15.5 kHz

Frequency Range (-10 dB)

43 Hz - 20 kHz

Nominal Dispersion

C: 100° H x 40° V

Maximum SPL @ 1 m

132 dB SPL (peak)

Rated Power

1,000 W

MSRPs

\$1199.95 each (speaker)

\$1199.95 each (subwoofer)

er of the bride sitting at her table is going to love because she couldn't hear it, and the bride and her friends will love it because of how loud and clear the music was. The best of both worlds? You bet. **MB**

www.bose.com

For Mobile Mixmasters and MCs



By Mark Evans

The Denon DJ MC4000 is the latest DJ controller from Denon that offers many features that performers want and that Mobile DJs demand. It is a great mix of layout, design and functionality all in a compact, yet well-laid-out and sleek looking board.

The MC4000 comes with Serato DJ Intro but can be upgraded to the full version of Serato DJ for a small fee. The unit also works with Virtual DJ 8, Algorithm's Djay and Tracktor Pro 2 and all mappings are available on Denon DJ's website.

When I first saw and ordered the unit I was really impressed with the look. The lights on the buttons looked really nice and the silver platters with the black chassis looked really sharp. However, when I received the unit I was slightly disappointed that the platters had a matte black look. I contacted Denon and they responded very quickly to let me know that during the course of production they decided to go with a metal look. Not a deal-breaker for me and now I'm starting to like it more.

The layout is open and spacious. Coming over from the MC6000 after five years I fell in love with this new layout right away. Starting on the top left are the three knobs for master, booth and aux volume. You get all the knobs that most controllers come with today, such as pitch bend (shift with move forward or reverse), 100 mm pitch fader, and key lock (shift will cycle through the range). The 5" platters have vinyl buttons for scratching and turning that off lets you adjust the speed back or forth on a track. They feel amazing and responsive.

The shift button adds a lot of functionality to the controller. Key operations are: shift + sync deactivates sync, press and hold shift to delete a cue point, press shift + vinyl to activate the

censor feature which reverses the music.

The effects section has three buttons for effects to run simultaneously, and corresponding FX knobs to make adjustments. The FX Tap button pressed repeatedly sets the rate of the effect's low frequency oscillators. FX Beats will adjust the rate of time-based effects from 1/32 to 8 beats. Using the MC4000 with Virtual DJ 8 I had to map out the multiple functions so that it worked the same as in Serato.

The loop section has Auto Loop / Auto 4, X ½ Loop / Loop In, X 2 Loop /Loop Out and Reloop. Pressing the shift key activates the manual looping.

One of the best new features is that the sample pads are separate from the rest of the pads and they have their own volume control. What I love about this feature is that when I used to press the sampler the volume could be blasting through the system or the volume could be off. The separate volume control now takes the guessing out. The sampler section also has quite a few presets, including air horns, applause, music sections and a drum section. Pressing the sampler button activates a sample and holding the shift button will stop a sample that is being played on a sample button. All settings are programmable and very easy to set up.

A huge feature on the MC4000 is the inclusion of two mic inputs—something not typically seen on controllers in its price range. There is a 1/4" jack and a combo jack, and each mic has its own volume control and high / low EQ. It's great for having the minimum of one mic for announcing and one for toasts and speeches. In addition, there is an echo button with a corresponding level control on the front pane, which can be used for karaoke or other singing. A talkover switch is also included, to reduce the music level automatically while you speak.

Other inputs include an RCA input that will work without a computer, so if your computer goes down, you can use your iPad or iPod as a backup music source. Both 1/4" and 1/8" headphone outputs are provided. A monitor level and pan control is included, along with a handy split cue switch that puts the cue on the left and the master on the right. On the back panel there is the USB 2 port to hook up your laptop, a Kensington® lock, 1/4" booth outs, XLR master outputs, and RCA outputs. A mono/stereo switch is a nice touch, which I found to be great for doing car shows where you have speakers aimed at different directions while playing oldies that had the voice on one side and the music on the other.

Scratchers and turntablists may not like this board because



unbelievable for the features you get. **MB**

www.denondj.com

it is missing a crossfader selection knob. Also missing are buttons to turn the microphones on and off. I liked that feature on the MC6000 because I generally like to set my mic level for the room and forget it. The knob controls are not a bad in themselves, but they just add something I will have to pay attention to.

Denon has a definite winner here—a solidly built, well-designed, smart-looking unit with dual mic inputs and an independent sampler—that will appeal to many mobile DJs, who are clearly the intended market. The price point, at just a few more dollars than an entry level machine, is

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Speakers with a New Accent: The Vantec Series from Spain's D.A.S. Audio

EXCELLENT SOUND AND USEFUL FEATURES FROM IBERIAN AUDIO INNOVATOR

By Ryan Burger

I've used speakers made in Wisconsin, Mississippi and California, as well as China and other parts of the Far East, but I have to admit, I would never have thought that Spain could produce such a fantastic audio product. Spain is a beautiful country, with a rich history—just not the first country that comes to mind when thinking of high-quality audio products for DJs. (But of course, Ibiza is part of Spain, so maybe I'm just a little late to the party...)

D.A.S. Audio (D.A.S. being an abbreviation for "Dynamic and Sound") has been producing speakers, amplifiers and more for over 40 years, and starting bringing product into the USA more than 20 years ago. For the last 10 years or so, when I have walked

by their booths at NAMM and other trade shows, I have certainly been impressed by their big line arrays flying from the ceilings, but I have to admit to thinking that D.A.S. products were too high-end for most DJs. A few years ago my business partner Jake Feldman wrote a great article on the D.A.S. Event Series line array system (Nov 2014, MB #159) after using it for a bunch of summer sound reinforcement gigs. As line arrays

go, it was well priced, but still beyond the price range and application needs of the majority of DJs.

Now, however, D.A.S. has hit a sweet spot with the new Vantec Series, providing some DJ-centric portable speakers that maintain the company's higher-end reputation. Developed with the help and advice of their in-house US DJ expert, Darrin "B-Side" Young (look for more from Darrin in an upcoming issue), the series is comprised of three powered models (12", 15" and dual-15") with three passive counterparts, plus a passive 18" subwoofer. We received two Vantec 15A powered speakers for review.

Power is supplied to the unit through lockable Neutrik



powerCON plugs. (I made the mistake of assuming they used more common IEC power cords, and had to make an extra trip back to the office. Lesson learned: Keep the powerCONs with the Vantecs at all times.) Just over 50 pounds a piece, the speakers are tightly constructed of sturdy birch plywood and are finished very nicely with durable, textured, ISO-flex coating. And these are very cool-looking speakers with an elegantly beveled grille design that features a mirrored pair of what I would call "sideways Vs" (for "Vantec"?")

A quick summary: These Vantec 15A loudspeakers were everything we needed for an average school dance or wedding. Pushing out 1500 watts of power through a Class D amplifier, each speaker cranked very nicely. We tested the speakers at several different weddings and a number of school dances, and their performance was consistently superb. They pumped out more than enough smooth sound for our mid to large events, without breaking a sweat, so to speak.

Beyond the solid construction, another reason for the easily-attained excellent sound was the detailed DSP system with LCD screen, allowing one to pick from the pre-configured settings and also tweak them for the specific application. I went with their "Dance Setting" preset and added another 2db onto the highs.

Additionally, the Vantec 15A is equipped with a cool feature that is sure to prove handy for DJs: a built-in Bluetooth wireless system allowing you to broadcast into the speaker or go speaker to speaker to save cabling. The range is rated at only about 30 to 40 feet, but can come in handy if there just isn't a good way to run cabling across the dance floor, or if you need to quickly access music on a mobile device or computer.

We found that the Vantec 15A rates nicely next to other end DJ speakers in the \$800-\$1000 range. If you are looking for great sound and features, but only budgeting \$500 for a powered speaker, you should consider expanding your budget and checking out the Vantec Series from D.A.S. Audio. **ME**

www.dasaudio.com/en/cp/vantec-en-systems/

GaffGun Destroys Set-Up Obstacles

OMG—WHY DIDN'T ANYONE THINK OF THIS SOONER?!

By Marc Andrews

Late last year, I first heard of a fantastic device that two sound guys from the Northwest had developed.



Since then the GaffGun has blitzed the world.

Well, at least the world populated by people who set up mobile sound, lighting or video gear on a regular basis. The GaffGun is not aimed at the public in general, but for those who lay down a lot of tape, whether they're DJs, sound engineers, safety inspectors, photographers, or many others. This cool invention was created by two DJs who were sick of the repetitive and time-consuming challenge of running tape *neatly* for their uplights and widely spaced speaker set ups.

To truly understand how the device works, you need to see it, so make sure to go to GaffGun.Com and check out the first demo video on the homepage while you read this.

This unique piece of hardware automatically centers your cables and then lays down the tape evenly on both sides of it. The "By Hand" and "By GaffGun" part of the video keeps it very simple. The video demonstrates clearly how the GaffGun can actually reduce the time needed to run a 30-foot XLR cable to a powered speaker from a sound rig from 3-5 minutes to 10-15 seconds.

Lets summarize why you might want to be packing a GaffGun:

1) *It will make you look more professional...*by helping you lay down nice gaff tape in a straight, even line. (And you don't even think about using duct tape or other types of tape on your clients' floors, do you?)

2) *It will speed up your setup.* Instead of drawing hashes across at the beginning and the end of your tape run, and then stretching down the line with a roll of tape—or worse yet, multiple pieces—you get your job done more easily and much faster.



3) *It will save your back.* We "experienced" DJs aren't getting any younger, and the younger crowd doesn't want to put more wear and tear on their bodies than necessary; thus, the goal is to work smarter not harder. The GaffGun stands ready to preserve your health.

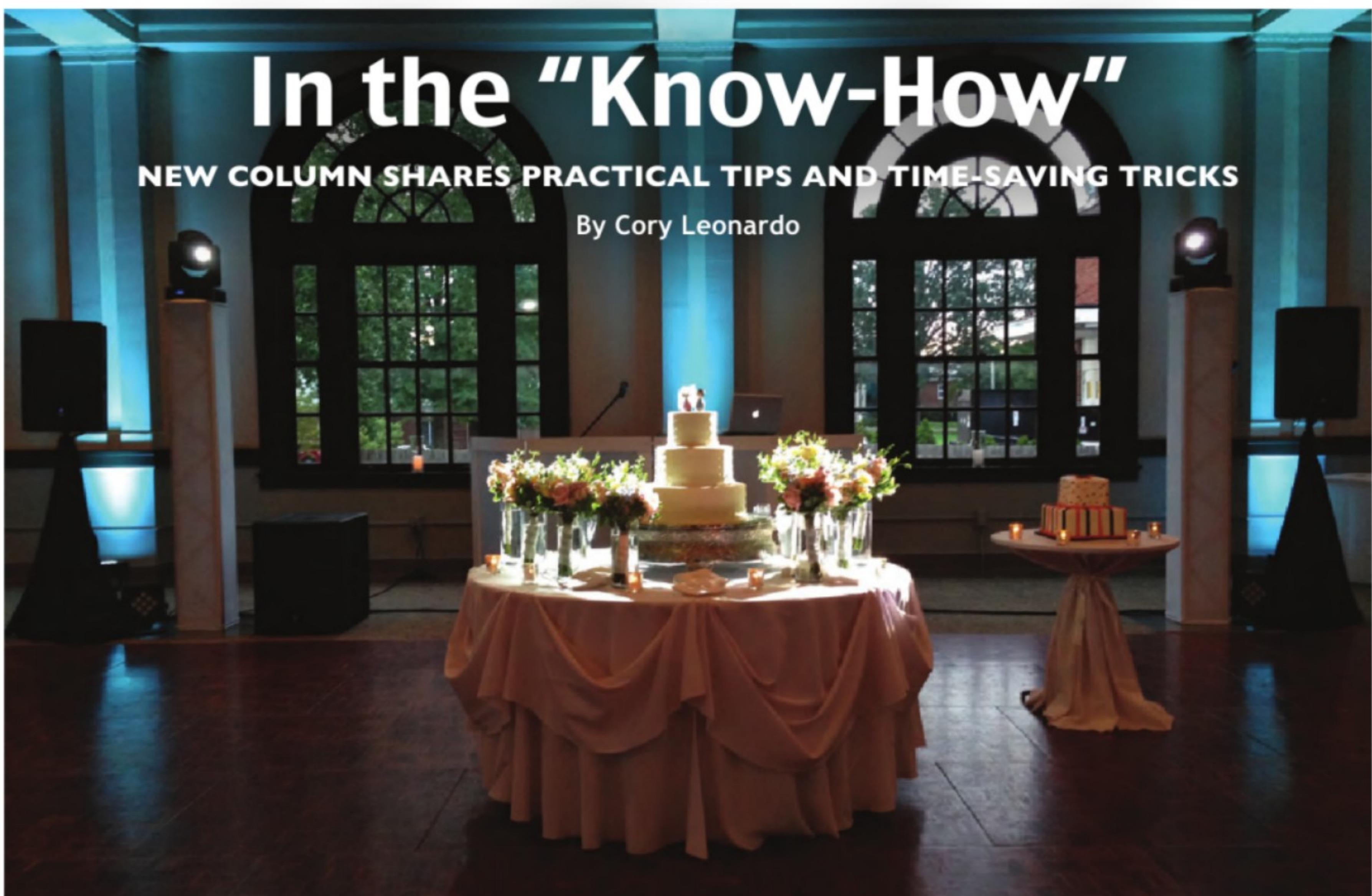
The GaffGun is a solidly made piece of hardware that is very easy to use. It comes with one cable guide by default for the cheaper version, and all four for only about \$50 more. It will use standard gaff tape, but can also use the company's Corelok tape, which they started offering a few months after the product hit the market.

It is a \$225 to \$275 investment in a utility item (I know, you'd rather be throwing that money into the latest and greatest DJ controller), but to make you look good at your events, save you time and save your back, among other reasons, doesn't it seem worth it? **MB**

www.gaffgun.com

SUSHI-DS
The world's most attractive DMX controller

An advertisement for the SUSHI-DS DMX controller. The top half features the product name in large white letters against a blue background with glowing bokeh lights. Below the name is a laptop displaying three software interfaces: Sunlite 2004, Lumidesk Lite, and Daslight DVC1. In the foreground, there's a close-up of a USB-DMX interface cable. To the right, there's a list of included items: DMX Software (Daslight DVC1, Sunlite 2004, Lumidesk), a USB-DMX Interface (128 DMX channels expandable to 512), and a price of \$39. At the bottom, there's a note about more software and channel packages available at DmxSoft.com, along with the DmxSoft logo and website address.



In the “Know-How”

NEW COLUMN SHARES PRACTICAL TIPS AND TIME-SAVING TRICKS

By Cory Leonardo

So I'm browsing Facebook one day and I see Ryan Burger's post asking "What would you like to see in Mobile Beat?" I start thinking about the many possibilities but the one thing that keeps standing out in all of the forums is the need for a new tech-centered "how-to." column. Then my brain starts rolling...All of the possibilities.

Let's face it, DJs by sheer essence of

survival are tinkerers and builders. Why? In the heyday of the '70s and '80s, with the explosion of the "wedding DJ" there just wasn't much technology for us to use. I've seen remnants of lights made from coffee cans. I remember working in my early years with a gentleman who had a great personality, stage presence, etc., but his lighting rig was terrible. I remember helping him crank up an old TV antenna that contained 12 extension cords that were tie-wrapped together, with drops where the lights should be mounted. There was also a spot for rope lighting to

lay into the truss.

We've come a LONG way since then, partly due to the ingenuity of many DJs "in the trenches." Our input directly reflects how many manufacturers develop future products.

This column is hopefully going to help some, maybe many although it may be old hat to some veterans. In no way am I saying this should be the way things *should* be done. I'm just lending a hand. If you have a better way—and I've been shown few times—please let us know



how to improve it. We're all in the boat together. (You can send your ideas my way at cory@pzpentertainment.com.)

A TIME SAVER IS ALSO A MONEY SAVER

One of the biggest complaints from facility managers is how long it takes for the DJ to load in and load out. If you take too long, guess who they won't refer for the future? That's right: you. I used to have a setup that took way too long. It took several trips and what seemed like forever to carry each piece of the system, and then set it all up. The average time for putting that system together was around an hour and a half for everything. That's biting into my time that I could spend doing something else and also my profit for the event. I started to really look at this and ask myself, "How can I set this up without taking all day?"

One of the biggest time wasters at the beginning and at the end of the event...CORDS! Unrolling to lay flat, taping down, Velcro-ing them together so that it has a clean look. And then comes the worst part: break down. It's time to roll all of those cords back up, and not with the elbow-thumb technique. Roll them back up so that the next event everything is as I call it, "Firehouse Ready" (meaning that when you get to the next event, you open your case and everything is ready to go)

So flash-forward and my show changes dramatically. I've gone to a rolling road case, powered speakers, truss towers and movers. I'm a multi-op, so everything needs to be the same for all of our shows. More importantly, it needs to be dummy proof (not that any of my DJs are dummies). We developed a base package that includes intelligent lighting and sound. All things considered, I needed a quicker way to set up.

I wanted a single cable (snake) to run to each side. It would allow for quicker, easier set up, but also give the system a very clean look. In each of those two snakes I wanted a few things.

First, a power feed from the DJ booth out to each side. We ended up putting a handy box on the end that would terminate at the speaker side. This was used for the speaker and moving head.

Then a DMX send AND receive. A send and receive was needed in each snake so that we could go out of our dongle, into the light, return the DMX back to the DJ booth to be patched to the other side and back.

Two XLR cables in each snake for sound. In smaller venues, we can use just the powered speaker and have enough sound. Sometimes we need a sub. We can use the other line for a sub OR we all know there's going to be that one time where the main XLR is going to short out. Its not if, it's when. In this design we already have a back up in the cable.

Surrounding all of this would be a mesh wire cover and it's secured with heat sink tubing on the ends.

Connecting into the console is a breeze also.

We purchased 19" rack mount pre-stamped plates that could hold eight recessed XLR plugs. We then mounted recessed XLR jacks into the plate and made wires that could hook up into our console. It's configured like this:

- The Speaker 1 jack has a cable that runs directly to our mixer L main output.
- The Speaker 1S is split from the mixer L main output.
- The Speaker 2 jack has a cable that runs directly to our mixer R main output.
- The Speaker 2S is split from the

mixer R main output.

Now to the DMX

- The DMX 1 plug is fed from a cable plugged directly into the dongle.
- DMX 2 is a return and DMX 3 is the feed. So behind the plate we soldered jumpers to make it an easy hookup for the guys.
- DMX 4 is a return and is not used unless we need to hardwire more lights into the show.

Power for the snakes is supplied inside the console easily enough. (Note: if you're using power hungry speakers OR Subs you will want to find another source for those items. If not you risk blowing the breaker on power strip or the outlet itself.)

Ok, so why did I want all of this? Well, now when we get to the venue, we lay down one cable to each side. At the end of the event we roll them back up in no time and we're out the door. Very CLEAN setup. Very quick in and out. Happier venue management and ultimately, happier DJs. **MB**

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Top 10 Things to Do in Las Vegas...

...WHEN YOU ARE NOT AT MVLV20 (MAR. 14-17, 2016), THE PHOTO BOOTH EXPO (APRIL 11-13, 2016) OR GAMBLING IN THE CASINOS (IN NO PARTICULAR ORDER)

By Rob Savickis

1. HOOVER DAM

Hoover Dam (originally called Boulder Dam) is a marvel of engineering that was built during the Great Depression and remains impressive to this day. 726 feet high, and creating a lake behind it 150 miles long (Lake Mead) it is one of the ultimate testaments to American ingenuity and accomplishment. It was the largest single project ever undertaken by the US government up to that



point. The story of how it was built is almost as exciting as seeing the structure itself.

Hoover Dam has easily become one of the biggest tourist attractions in the Las Vegas region, with about 1 million people visiting it annually. While, in my opinion, the full tour is well worth the cost, you can visit the outside of the dam for free. There is a parking charge on the Nevada side, but the last time I was there you could drive across the dam to the Arizona side and park for free.

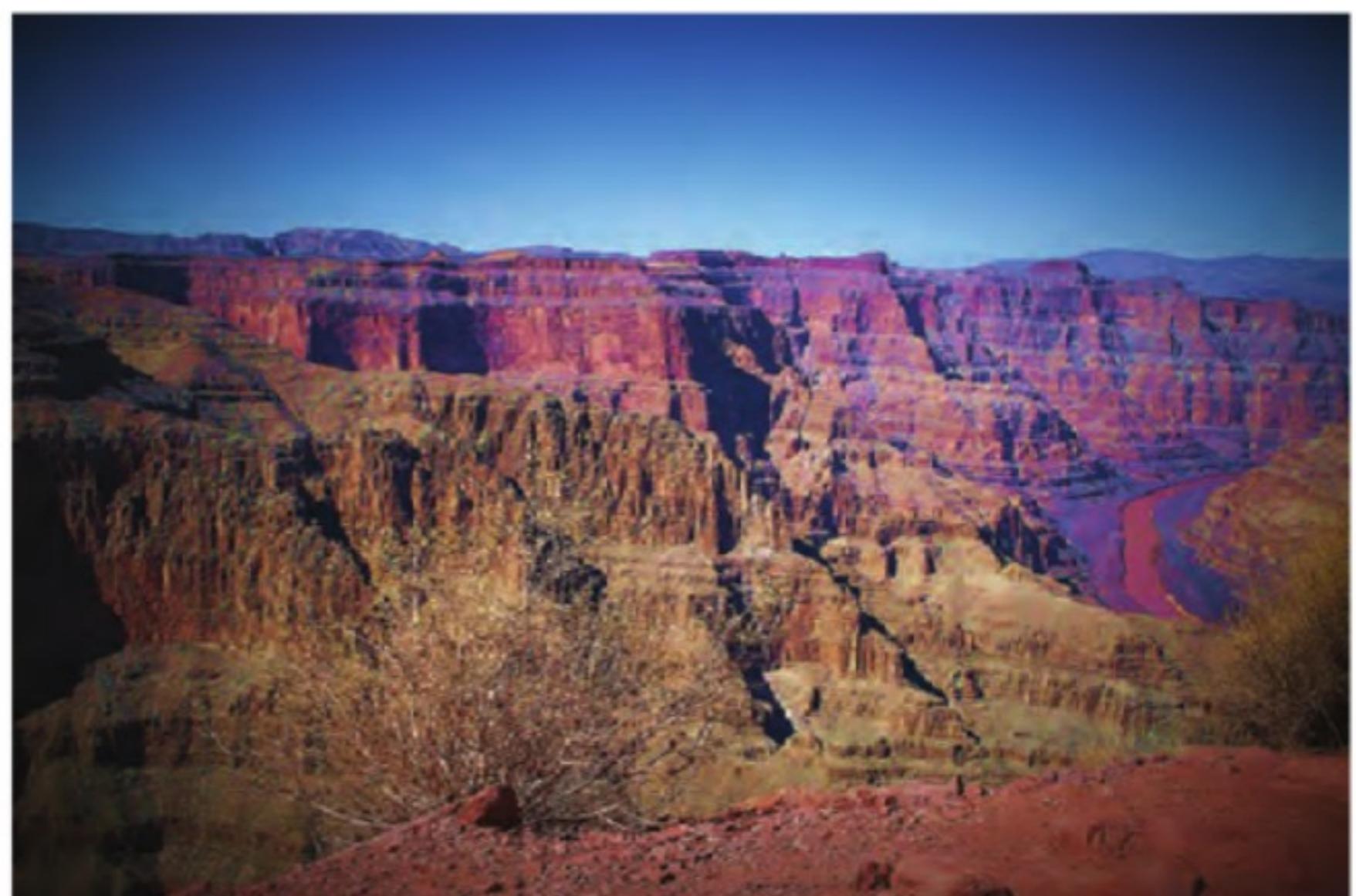
Also worth visiting is the pedestrian walkway on the Mike O'Callaghan-Pat Tillman Memorial Bridge which is the Hoover Dam bypass, which was completed in 2010. Prior to this time, to get between Nevada and Arizona at this point, one actually had to cross the top of the Hoover Dam itself, and traffic delays were common. While the purpose of the bridge is to bypass the dam for general traffic, it does allow for a spectacular view of Hoover Dam for pedestrians.

2. GRAND CANYON

To say that the Grand Canyon is spectacular is an understatement. Everyone has to see the Grand Canyon at least once in their lives. It is also the only place I have ever been to where you can literally look straight down about 5000 feet. If you are visiting the Grand Canyon from Las Vegas make sure you set aside at least a full day for the West Rim and at least two full days, including travel time, for the South or North Rims. If you cannot set aside that much time to drive (its about 4-5 hours to get to the South or North Rims and about 2-3 hours to get to the West Rim) then I would suggest booking either a flight or helicopter ride. These don't come cheap but if you don't have the time then this may be

your only alternative.

If you are driving and can spare the time, for first-time visitors I would recommend the South Rim. This is the most popular



Grand Canyon viewing location, with the most spectacular views and largest number of lookouts. I would recommend leaving Las Vegas in the morning on the first day and staying overnight at any of a number of motels near the National Park entrance (or in nearby Williams) before returning the following day. Of course if you want to do more than just look at the canyon, you could easily turn this into a 3-4 day excursion. There are raft rides on the Colorado River, mule trips down to the canyon floor, tons of hiking trails and a host of other activities you can partake in.

If you are short on time and still want to see the Grand Canyon I would recommend the West Rim. While it is considerably more expensive (about \$90 per person for the full package vs. \$25 per car to visit either the north or south rims) the West Rim features the Grand Canyon Skywalk, on which you can walk 4000 feet above the canyon floor on a glass walkway that extends 70 feet over the edge. While (in my opinion) it is not as spectacular as the South Rim it is still quite impressive, and for those that have already been to the South Rim it is a good alternative that is closer to Las Vegas— 2-3 hours depending on how fast you drive. As for the North Rim, it is only open to the public from Mid-May to Mid-October, so if you are visiting during either the Mobile Beat or PBX shows, it will be closed.

3. RED ROCK CANYON

Red Rock Canyon is probably the best thing to do if you want to experience the beauty of the desert and stunning rock formations without having to travel far from Las Vegas, as it is on the edge of the city. While it is not as spectacular as the Grand Canyon or Valley of Fire, it is remarkable in its own way and can be visited in half a day. It offers some spectacular photographic vantage points. You drive through the canyon on a 15 mile round trip and can stop at multiple points along the way. In my opinion, the first stop is the most impressive and worth the longest stay.



If you are looking to escape the city to enjoy the natural scenery just for a little while, then Red Rock Canyon is probably your best option.

4. MOUNT CHARLESTON

Mount Charleston is the highest peak in the area immediately surrounding the Las Vegas. One of the things I find most amazing about Mount Charleston is the variance in topography between the desert at the bottom of the mountain and forests at the top. No matter what the temperature in Las Vegas you can expect Mount Charleston to be between 25 and 40 degrees cooler.

Last year I visited Mount Charleston in January and despite a temperature of about 80 in the Las Vegas valley there was lots of snow on the mountain. So much snow as a matter of fact that it seemed like every school kid in the state was there. There



were lots of school busses and it was so busy that they were not allowing anyone to the top of the mountain that did not have a yearly pass, so I was out of luck. I did see a lot along the way however and plan to return soon.

5. FREMONT STREET EXPERIENCE

For those of you that don't know much about the history of Las Vegas, Fremont Street was the original "Strip." This is where legendary casinos such as the Golden Nugget and Binion's got their start and are still located. It is often referred to as Old Las Vegas. In the 1950s, new casinos were being built on the highway to California and, before long, that stretch of road, the new Strip, with larger and more innovative casinos and hotels built on much

larger plots of land took the attention away from Fremont Street.

After spending years trying to figure out ways to get tourists to once again go downtown, The Fremont Street Experience was the solution. The first thing they did was turn the western-most five blocks of Fremont Street into a pedestrian mall. Over four of those blocks they placed a canopy on which currently 12 million LED lights are used to create spectacular overhead light shows every hour on the hour.

One thing I really like about the Fremont Street Experience (since I have been to Vegas so many times) is the fact that the show changes not only hourly but also yearly. It seems like there



is always something new. Current shows include the music of Bon Jovi, Heart, the Who and the Doors. You can see what is playing on a nightly basis by going to <http://vegasexperience.com/calendar/>.

For those of you who are thrill-seekers, there are now also zip lines running the whole length of the Fremont Street Experience, under the canopy.

6. DEATH VALLEY

The first thing I have to mention about Death Valley is that the National Park is huge. While it is one of America's hottest, driest and most beautiful places, I would recommend that you try to visit some of the locations I have mentioned that are closer to Las Vegas first; and if you are choosing between Death Valley and the Grand Canyon I would choose the Grand Canyon. Maybe visit Death Valley on your 3rd or 4th trip to Las Vegas. I was well past my 30th trip before I finally got around to it.



Also, make sure you have a full tank of gas before venturing in and make sure you bring along lots of liquid and also food, as both are scarce, and where you can find them, very expensive. Especially in the summer, when temperatures can easily reach 120 degrees in the valley (I think the record is 134), having lots of liquid is essential. And make sure you have air conditioning in the car. From what I read in one of the park advisories, 18 people have died in Death Valley since the year 2000 from heat. Be careful.

Once you have decided to visit, plan the trip carefully. If you have to cover everything in one day I suggest you stick to the following locations: Dante's Peak (I would do this first), then Zabriskie Point, Badwater Basin (the lowest elevation in North America at 282 feet below sea level) and Artists Palette. There are many other things to see if you have the time, but remember that they are all located many, many miles apart. One thing you may want to skip is the Rhyolite Ghost Town. What little was left of the town was pretty much fenced off. Don't go out of your way to visit it.

7. GOLD & SILVER PAWN

If you have never seen the History Network show *Pawn Stars* then I would probably pass on visiting the Gold & Silver Pawn Shop. But for the many fans of the show, a trip to the shop is an absolute must. Don't count on seeing



Rick, Chumlee or any other of the cast members, however. While they are still there for filming I understand it is not that often anymore, relatively speaking. I have visited there three times in the past four years and have yet to see them.

If you do visit, make sure you utilize the photo booth that is located in the middle of the store. For no charge, you can take a picture and email it to yourself or post it to your Twitter or Facebook page.

8. VALLEY OF FIRE

The Valley Of Fire was Nevada's first state park and there is a good reason for that. It is truly awe-inspiring. Only about a one hour drive outside the city, it is well worth



the visit. The scenery is spectacular. There are limitless photographic opportunities, and unlike Death Valley, all the main attractions are relatively close to one another.

You can spend a couple of hours there or you can spend the whole day. From a natural perspective, there is lots to see and just like at Red Rock Canyon, you will truly get a feel for the desert.

9. OBSERVATION DECKS (STRATOSPHERE TOWER, EIFFEL TOWER & HIGH ROLLER FERRIS WHEEL)

At just over 1000 feet, the Stratosphere tower is the highest vantage point on the Strip (sort of) from which to view the Strip. If you are into adventure rides you will find some of the highest and most thrilling anywhere atop the tower. Recently they added bungee jumping from the tower as well. Finding the tower is very easy as it is the tallest structure in the US west of the Mississippi River.



The Las Vegas Eiffel Tower is a half-size replica of the original Eiffel Tower and offers great views, especially of the Bellagio fountains located just across the street. It is located at the Paris Hotel and Casino.

One of the newest attractions in Las Vegas is the High Roller Ferris Wheel. It is currently the tallest Ferris wheel in the world and it takes half an hour to make one rotation in a fully enclosed pod. I found it to be a very enjoyable experience but from an observation perspective would place it third behind the Stratosphere Tower and then the Eiffel Tower.

10. MUSEUMS

Las Vegas may not be known as the museum capital of the world but nonetheless has museums worth visiting. If you are visiting downtown and the Fremont Street Experience then the Mob Museum,

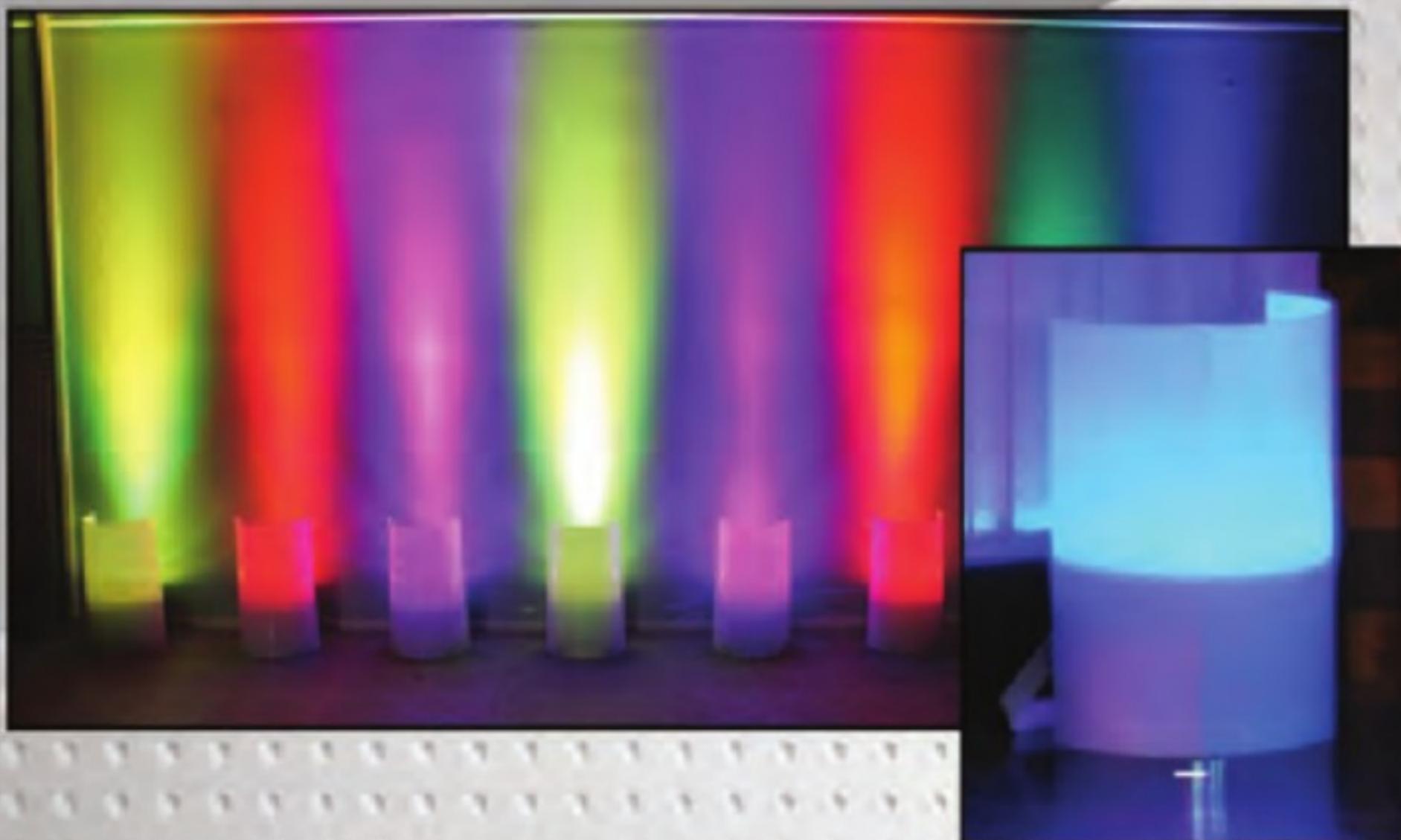
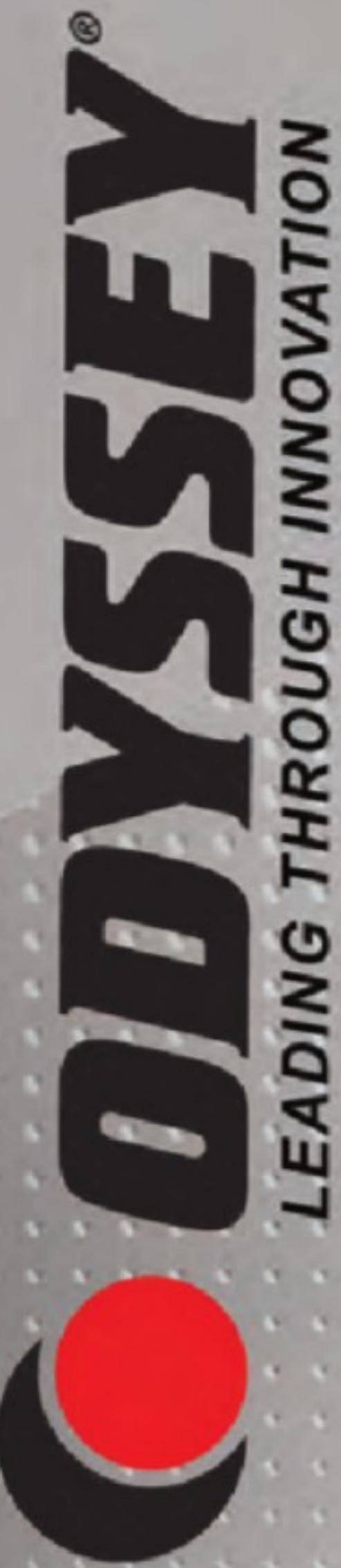


just a couple of easy blocks from Fremont Street and right behind the Downtown Grand Hotel & Casino, is a worthwhile visit, especially if you are into learning about the history of Las Vegas. After all, they say Las Vegas was originally built by the Mob.

Other interesting museums include the Neon Museum, Hollywood Cars Museum, Springs Preserve, Atomic Testing Museum, Erotic Heritage Museum and many others.

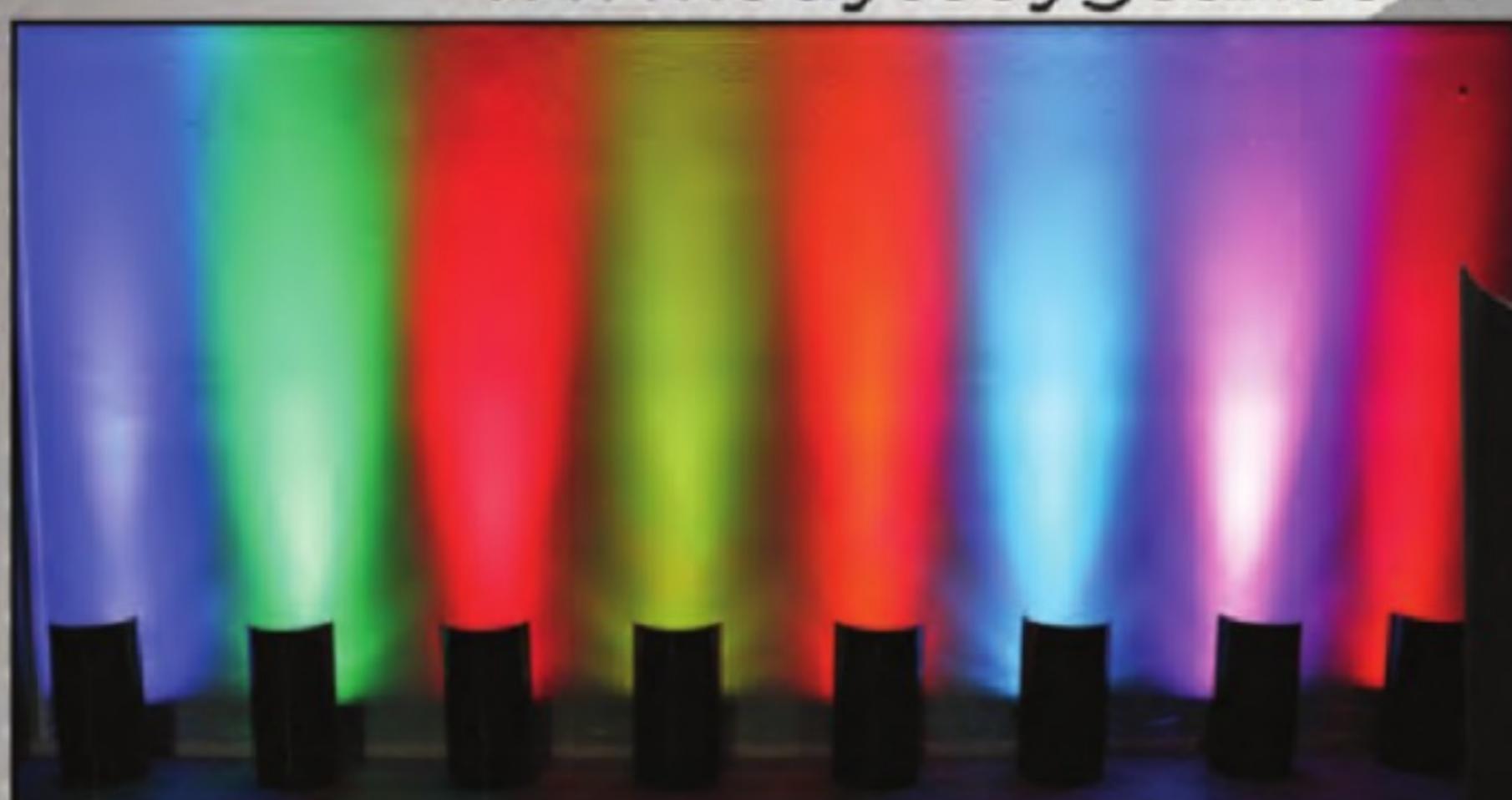
If you are looking for an absolutely free museum on the Strip, there is a Polaroid museum that is free at the Linq. The Linq also still has an auto museum that remains from the days when that hotel used to be called the Imperial Palace. I have been to this museum many times, going back 20 years, and I've always managed to find a "free admission" coupon in one place or another. You can currently print off a free pass here: <http://autocollections.com/index.cfm?action=free>.

These are some of the best known sights the Las Vegas area has to offer, if you are looking for a change of pace from the trade show scene and the glittery casinos. After you've seen the Strip, there's a lot more to see and do out there in the desert. **MB**



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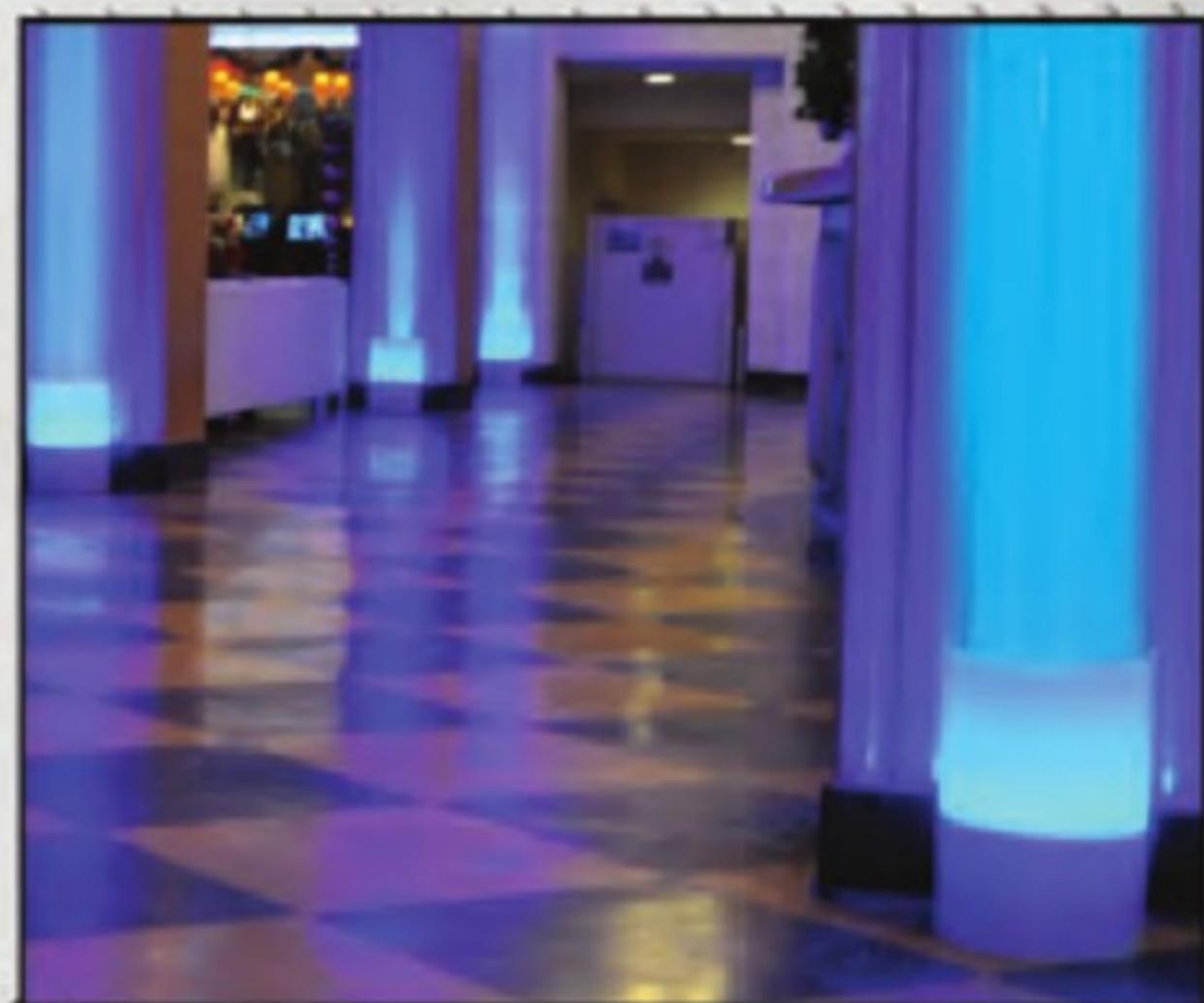


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Two-Way Sales Tax Compliance

THE CHALLENGE: TO FOLLOW THE LAW BUT NOT OVER PAY

By Mark E. Battersby

Cash-strapped state and local governments are raising sales tax rates, including more sales, and stepping up enforcement of their increasingly complex collection rules. This, of course, increases the burden on every mobile entertainment business, whether it's collecting sales taxes or are required to pay sales or "use" taxes on its own purchases.

Generally sales taxes apply on the sale of just about anything to just about anyone. In most states, as well as in many cities, a business must collect sales tax on all applicable sales. A number of state governments (20 to date) now require everyone to report their out-of-state purchases—and the amount of sales tax due. Even worse, many states now levy a sales tax on services.

YOU, THE SALES TAX COLLECTOR

When it comes to sales taxes, confusion is often the name of the game. The 7,500 taxing jurisdictions in the US routinely define and tax products and/or services differently. Orange juice, for example, is defined as a fruit in one state and taxed. Labeled as a beverage in a neighboring state, however, that same orange juice may not be taxed at all.

Obviously, every business acting in their capacity as sales tax collector must pay over to the taxing jurisdiction the tax on all sales upon which the tax is levied—regardless of whether actually collected or not. Any business caught not collecting sales taxes must pay those amounts from its' own pocket.

TAXABLE SERVICES

In an attempt to broaden the tax base, an ever-increasing number of states are defining gross receipts to include the selling price of taxable services. What types of services are usually targeted—or are already subject to sales tax? They include: professional services (doctors, dentists, accountants, attorneys, consultants and a wide array of other professionals, including mobile entertainers); personal services (such as hairstyling, manicures, home-cleaning, landscape maintenance, laundry or dry cleaning services, etc.); repair services; and business services (services in this category include freight service, banking services, transportation companies, electrical and other utilities, insurance and even real estate).



THE EXCEPTION TO THE RULE

Obviously, sales tax collection would be far easier if the tax were based on total sales, without exceptions, exclusions or exemptions. Exceptions are usually made for sales to resellers, either wholesalers or retailers, which have valid state resale certificates.

Closer to home, another exception involves sales made to tax-exempt organizations and institutions, such as public schools and libraries where generally no sales taxes need be collected.

ACROSS STATE LINES

In 1992, the U.S. Supreme Court ruled that businesses are responsible for collecting sales taxes on every sale made in a state where they have a "physical nexus." In other words, if the business has a presence, a store, an office or even a single venue in another state, it's supposed to collect—and remit—that state's sales tax.

Could a single performance by a mobile entertainment business be considered as having a "physical nexus" in another taxing jurisdiction? As with everything involving sales taxes there are exceptions and other complications from state to state. For example, for those operating in Delaware, Montana, New Hampshire or Oregon, which have no sales taxes, none of

this applies.

Many DJs, VJs and KJs—even those who provide only services—often find themselves required to collect sales taxes for the jurisdictions in which they operate. Not too surprisingly, most state tax authorities would like to see sales taxes collected from their residents regardless of where the sale occurs. The first step taken by a number of states was the creation of a unique multi-state pact simplifying the nation's sales tax laws.

MULTI-STATE SALES TAXES

Today, a number of state tax authorities have come together to make it easier for every mobile entertainment business to "voluntarily" collect and pay over sales taxes on sales to customers in those areas where they may or may not have nexus.

Designed primarily for catalog and Internet sales, the Streamlined Sales Tax Agreement, a multi-state agreement and its' simplified sales tax rules, will benefit many mobile entertainers operating in any of the 24 member states. Among the incentives offered under the multi-state pact are: easy one-step, multi-state sign ups; simplified rules; discounts or com-



Mark E. Battersby is a freelance writer based in the Philadelphia area. His features, columns and reports have appeared in leading trade magazines and professional journals since the early 1980s. When not actually writing, Mark spends most of his time digging for exciting tax and financial strategies to write about.

missions; and a unique amnesty program.

More information about the Streamlined Sales Tax Organization can be found at www.streamlinedsalestax.org. For sales taxes in other jurisdictions contact: The Multi-State Tax Commission go to www.mtc.gov/Resources.

PAYING USE TAXES

While many so-called "brick-and-mortar" businesses are facing competition from Internet merchants that are not required to collect sales taxes, they and others may be overlooking or ignoring the sales taxes on their own purchases. When a mobile entertainer makes out-of-state or Internet purchases, they may encounter the often-ignored, but increasingly enforced, "use" portion of the sales and use tax conundrum.

Many states have a use tax for situations when the seller is in a different taxing jurisdiction. The tax ensures all purchases are taxed, regardless of whether bought locally or from out of state sellers. A use tax is imposed by states to collect taxes on sales that do not take place in their state.

RECORDS SHOULD MEAN GOOD RECORDS

Keeping good records is always good advice, never more so than when it comes to sales taxes. Some states are famous for using a one-day observation test where a business does not keep good records. Far too often, a state sales tax auditor will simply take the amount of sales for the day and multiply by 313 (365 days less 52, assuming the business is closed one day a week) then multiply by 3 for a 3-year period. Obviously, that's a real problem if the day monitored is among the best, if sales two years ago were significantly less than today, or one appearance generated a higher than usual fee.

Another area where sales tax record keeping can prove invaluable occurs when the amount of sales tax is inadvertently included in the operation's total receipts. A mobile entertainment business can wind up paying sales tax on the sales tax and income tax on the sales tax—if adequate records are not maintained. Obviously, careful record keeping is needed in order to "blackout" the sales tax from the operation's gross sales.

PAYBACKS

Although it is relatively easy to recognize when a "sale" occurs, it requires good bookkeeping or tracking to note the point in time when a sale is actually written-off as uncollectable. Bad debts, bounced checks, unpaid invoices and the like, are first and foremost as an income tax write-off, but should not be ignored for sales tax purposes.

Bad debt can usually be excluded from gross receipts with a reduction in the period that it is actually written-off. Naturally, if that bad debt is eventually recovered or collected, the amount must be re-included in gross receipts at that time.

Remember, writing-off bad debts for sales tax purposes against the sales tax liability, produces benefit of 100 percent of the originally reported tax. Sales taxes written-off against federal income tax liability, however, result in only the

savings of the income tax on the sales tax.

IN THE BEGINNING

Before any mobile entertainer begins offering his or her services, registration with the sales tax authorities should be undertaken for each place they plan to do business. A license or permit is important because in some states it is a criminal offense to undertake sales without one. Any mobile entertainer that fails to collect sales tax can, of course, be held liable for all uncollected amount.

And don't forget that all-important resale certificate. Without it a mobile entertainer may be paying sales tax on supplies, goods and products that are resold to customers or clients. The government does not care that two sales taxes are being paid on the same item. It is the sale to the ultimate consumer of goods, products or services that is taxed. All intermediate sales are usually exempt from sales tax payments—if the buyer has a resale tax license.

TAXING SALES TAXES

Although sales taxes can be a major headache, they don't have to become a financial burden for any mobile entertainer who understands which services and goods are taxed and which are not—and maintains the records to support that split. After all, remitting or paying over only the tax due on taxable sales is as important as collecting sales taxes in the first place.

Most mobile entertainers who encounter trouble with sales taxes did not embark with an intent to mishandle collection and filing—they just weren't aware of the "when, where, how and what" questions—when to file, where to file, how to file and what is taxable.

While different taxing jurisdictions tax different products, goods and services at various rates, the one thing they all have in common is the pressure being placed on them to generate badly needed revenues for the governments that levy them. Because of the law's complexities, many successful mobile entertainers find partnering with a sales tax expert can help them meet their tax obligations across all jurisdictions—and no more. **MB**

The advertisement features a dark background with a bokeh effect of yellow and white lights. At the top, there are four circular logos: 'Miriam & Arman' (2015), 'Stage Spot' (www.StageSpot.com, 888-56-STAGE, 'Your friend in the entertainment business!'), 'Bon & Rachel' (08.08.15), and 'Chelsea & Joseph' (September 18, 2015). In the center, the text 'Custom Gobos' is written in a large, gold, serif font. Below it, 'Your image in lights for any event' and 'Image Creator & Same Day Shipping Available' are written in a smaller, gold, cursive font. At the bottom, 'For Specials & Discounts' and 'stagespot.com/mobilebeat' are written in a gold, serif font, followed by 'JoJo + Wally' and 'M T M' in a gold, cursive font.

Out of Touch or Out of Their Minds?

MAYBE BOTH!

By Jeffrey Gitomer

In a survey conducted by a BIG benefits management company (a management and human resource consulting firm), they asked 365 CEO's and sales management executives, "What are the three key factors that separate high performing sales professionals from moderate to low performing sales professionals?"

Both CEO's and C-level sales executives (all people who don't sell, but rely on their salespeople to produce sales so that they can get paid), ranked "self discipline/motivation" as the most important.

Next in line were, "customer knowledge," "innate talent/personality," "product knowledge," and further down the list were "experience" and "teamwork skills."

Totally bogus.

These are qualities of corporate greed. Value, service, and help are the REAL three things that customers require to give their business and maintain their loyalty.

MAJOR DUH: When "survey" companies ask questions of people, why don't they ask the people actually doing the work?

I'm a writer, but I'm also a salesman. I make sales calls and sales every day. If you're interested in the most important factors of a high performing salesperson, let me give you a realistic list of success characteristics.

1. Perpetual, consistent, positive attitude and enthusiasm. This is the first rule of facing the customer, facing the obstacles, facing the competition, facing the economy, and facing yourself. Especially the people that answer the phone.

2. Quadruple self-belief. Unwavering belief in your company; unwavering belief in your product; AND Unwavering belief in yourself are the first three rules. But fourth is the most critical of the self-beliefs. You MUST believe that the customer is better off having purchased from you.

3. Use of creativity. Creativity to present ideas in favor of the customer, and creativity to differentiate you from the competition.

4. Ability to give and prove value. To prove the value of your product or service, and your ability to give value beyond the sale to the PROSPECT so you can earn the order, the reorder, and the loyalty.

5. Ability to promote and position. Personal use of the internet to blog, demonstrate credibility on the web, offer a weekly ezine, utilize social media, and achieve google top ranking, so your customers and prospects will perceive you as a

value provider and a leader in your field.

6. Exciting, compelling presentation skills. Not just solid communication skills, but superior questioning skills, listening skills, and a sense of humor. The innate ability to engage and capture the imagination (and the wallet) of customers and prospects.

7. The ability to "click" face-to-face. Finding common ground in order to relax the conversation and use rapport to get to truth.

8. Ability to prove your value and claims through the testimony of others. Testimonials sell where salespeople can't. The BEST salespeople use video testimonials on YouTube to support, affirm, and prove their claims. BUT, the reality is – you don't get testimonials, you EARN them. (Same with referrals.)

NOTE WELL: If you're looking for proof that you are "top-performing," testimonials and referrals are a report card.

9. Ability to create an atmosphere where people want to BUY (because they hate

being SOLD). This is done by engaging, and asking. Not presenting and telling.

10. Ability to build a relationship, not hunt or farm. I wonder if the "executives" talking about the factors of great salespeople are the same morons dividing their salespeople into "hunters" and "farmers." PLEASE HELP ME. Great salespeople are relationship builders who provide value and help their customers win. These are the same head-in-the-sand executives that can't open their laptops, and forbid Facebook at work, individual websites, and blogs from their people. ADVICE: If this is your situation, find your way to the competition.

11. A PERSONAL social media platform that promotes your social selling and builds your reputation. The minimums are: 1,000 business Facebook likes, 501 LinkedIn connections, 500 Twitter followers, 25 YouTube videos, and a blog where you post weekly.

12. Unyielding personal values and ethics. Great people have great values and great ethics. Interesting that 365 CEO's and executives don't deem them in the top ten.

12.5 The personal desire to excel and be their best. This is a desired quality of every salesperson, BUT the best salespeople have mastered the other ten elements. They must be mastered in order for this quality to manifest itself.

There is no prize in sales for second place. It's win or nothing. The masters know this, and strive for, fight for, that slight edge.

And as for the next poll taken, here's a great idea for CEO's and sales executives. There's an easy way to find out the most important factors and qualities of great salespeople: make some sales calls yourself.

And if you really want to have some fun, bring your marketing people along.

If you want to build great salespeople, go to www.jeffreygitomer.com/gold, and subscribe to Gitomer Gold – The Year of the Sale. **ME**

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Jeffrey Gitomer is the author of 12 best-selling books, including **The Sales Bible**, **The Little Red Book of Selling**, **The Little Gold Book of Yes! Attitude** and **21.5 Unbreakable Laws of Selling**. His real-world ideas and content are also available as online courses at www.GitomerLearningAcademy.com. For info on training and seminars visit www.Gitomer.com or www.GitomerCertifiedAdvisors.com, or email Jeffrey personally at salesman@gitomer.com.

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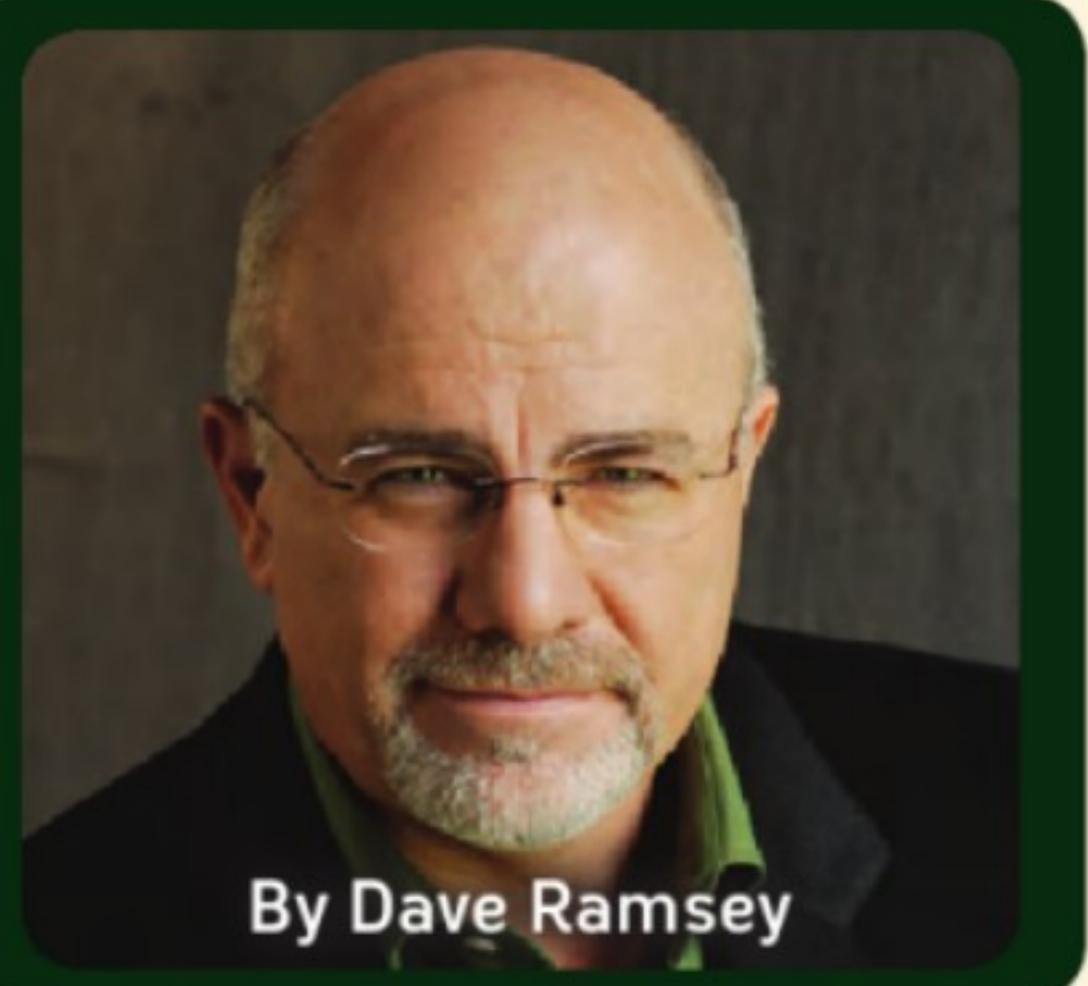
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By Dave Ramsey

Live intentionally ...and Win

GOAL-SETTING, EXPLAINED SIMPLY

A new year is just around the corner, but, as a busy entrepreneur, you may feel things like resolutions are a waste of time. I mean, why bother? Statistics show that about 35 percent of all resolutions are

We don't mess with resolutions around my office. We set goals, in both our professional and private lives. I'm not talking about daydreaming or hoping and wishing for good things to happen. I mean serious forethought and putting pen to paper. Keep in mind, too, that goals should be specific, measurable and time-sensitive. This is a vital part of the process,

the beginning, you must look toward the future to get a handle on the big picture.

Study the late Zig Ziglar's "Wheel of Life." It covers seven areas of improvement, including family, career, financial, social, intellectual, physical and spiritual. Spend time thinking about each as it pertains to your life. Then, reflect back on the past year and envision the next five to

10 years. It might blow your mind to think about what your life could look like if you grew just a little in all these areas!

PLAN TO MAINTAIN

Spend some time now thinking about how you'll maintain focus throughout the year. You might choose to revisit your goals weekly or monthly to evaluate your progress. If interpersonal accountability is more your thing, you can pair up with a friend or coworker who is intent on reaching their own personal goals.

You might even consider reducing your goal, or at least the essence of it, to one simple word you keep on display in a prominent location. Then, when there are decisions to be made or problems arise in that area, refer to that word and let it guide your actions.

Author Paul Tripp once wrote, "Every day we lay little bricks on the foundation of what our life will be. The bricks of words said, the bricks of actions taken, the bricks of little decisions, the bricks of little thoughts and the bricks of small-moment desires."

As time passes, it's the layers we add—if done with thoughtfulness, intention and determination—that will create a version of ourselves, our work and our lives that would be unattainable otherwise! **MB**



broken before the end of January. An article in *Forbes* magazine indicated that only eight percent of those making resolutions stick to them and make them a reality.

Dave Ramsey is America's trusted voice on money and business, and CEO of Ramsey Solutions. He has authored five New York Times best-selling books, including *EntreLeadership*. The *Dave Ramsey Show* is heard by more than 8.5 million listeners each week on digital outlets and more than 550 radio stations. Follow Dave on the web at www.entreleadership.com.

because the key to realizing your goals is avoiding a set-it-and-forget-it mentality.

FOCUSED INTENSITY AND HONESTY

Trying to address several different issues at once is not just overwhelming, it's self-defeating. Work on one goal at a time. Bring all your ideas and energy to the table, and you'll be surprised at how quickly you can overcome bad habits or solve problems.

Once you reach a single goal, you'll be motivated to take on new and greater challenges.

THE WHEEL OF LIFE

Sometimes we all get caught up in the day-to-day aspects of life and business. But as uncomfortable as it may feel in

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